FOREST THEATER NUMBER

Carmel Pine Cone

VOL. XIII, No. 25 CARMEL-BY-THE-SEA, CALIFORNIA, JULY 1, 1927. 5c PER COPY

If I Were King—July 2, 3, 4, 1927

With a play that has an appeal to everyone, full of romance and dramatic action, colorful in a spectacular way, the Forest Theatre opens the summer season of 1927 tomorrow night. "If I Were King," Justin McCarthy's romantic drama of Francois Villon's short reign as ruler of France, plays three nights, Saturday, Sunday and Monday, with one of the best casts that has ever been obtained for a Forest Theatre play.

There has probably never been a more popular selection of a Forest Theatre production in the eighteen seasons of play, than this of "If I Were King." No one need fear that it is too classical for his understanding, and yet it has those qualities of beauty and poetry that always must feature plays in this theatre of the woods. The story told, based on a theme as old as the Arabian Nights, is one that never grows old, or loses its power to enthrall. A vagabond poet, given power as king by his king for a joke, is man enough to save his country, and win life and love.

The play is one of those tightly built dramas that get the name of being "fool-proof" because years of performance have eradicated every fault, and added every possible interest. Plays of this class are a pleasure to producer, to cast, and to the audience, for they are practically certain to move swiftly and strongly to each climax and the final curtain.

The cast is a good one throughout: George Ball as the vagabond poet Francois Villon, Herbert Heron as Louis XI, Gladys Vander Roest as Katherine Vaucelles, and Constance Heron Cole as Huguette, are certain to carry the story forward with dramatic force. In each of the score of other speaking parts are the best of Carmel's actors and actresses. All in all, there will be more than eighty people upon the stage, and in the gorgeous costuming of that period in France, under the stage lights, before a set that will compare favorably with any shown in the past, a spectacle of remarkable beauty will be presented.

Clues Are Found Arrests Will Follow

Clues and more clues as to the identity of the daring bandits who made away with machine belonging to two Carmel people last Saturday night, are being traced down by our local sleuth, Marshal Gus Englund.

When Mr. H. E. Garner arose last Sunday morning and went out to get into his car he received a distinct shock. Instead of his trusty machine there was an empty parking space in front of his house. Automobile tracks led away from the house, but that was all. No car was to be seen. He immediately got into touch with City Marshal Gus Englund, who mounted his black horse and set out in search of the missing car. It was not very long before Gus returned with the word that the machine had been located down near the Carmel Mission, smashed up against a telephone pole. The car was quite badly damaged.

After doing his duty in this respect Gus went home again and started to read the Sunday papers when he received another urgent message from M. Fauline, who said that his car had been stolen. His story was the same as Garner's. His car had been parked in front of his house, and when on Sunday morning he went out to take a drive, it wasn't there. Again he black horse was called into action. After perusing the town for a short time, Gus found the car resting quietly on Junipero street. No apparent damage had been done to it.

Several clues have been located by Gus, and it is expected that the thieves will be found in a short time.

IN CARMEL WOODS

A brush fire on Torrum Tract last Wednesday morning threatened for a time a number of cottages on Carpenter street, until the Carmel fire department came to aid. The blaze started from an overturned tar bucket used by the sewer diggers, and the blaze caught the grass. Four or five acres of brush were burned before the fire could be extinguished. Damage was done only to scenery, as one or two pine trees were burned. No fire fighting was necessary.

CHILD TAKES BAD FALL FROM PORCH

Little Aileen MacEldownie, three year old daughter of Mr. and Mrs. Joe MacEldownie of 4th and Mission streets, received an injury to her head last Monday night, when she fell off the back porch of the house and received a deep gash above her left temple. Dr. Charles H. Lowell was called, and seven stitches were taken in the cut. The little girl is now recovering rapidly.

James Redfern Mason and his wife are visiting the John Kenneth Turners this week. Mason is dramatic and musical critic of the San Francisco Examiner.

Grueling Journey for Life of Wounded Dog

Far up on the ventana, at the headwaters of the Little Sur, many miles from ranch house or road, Richard Boke and Ralph Todd were encamped last week end on a fishing excursion. Behind them was a rocky cliff, below their camp the swift flowing trout stream.

The hound, Rastus, Dick Boke's constant companion, lay asleep beside the fire, when without warning, a boulder broke from the cliff and fell upon him, breaking both of his rear legs. It was a serious accident anywhere, but here in the wilds, many miles from a veterinary, it looked pretty hopeless.

Dick Boke did not despair. The men gave the dog what crude first-aid was possible, then fashioned from a blanket a hammock to carry him, broke camp at once, and started for help. Twelve miles, over the roughest sort of going, they carried the big hound. It was a back-breaking journey, but they finally reached the place where they had left their car, and broke all speed records bringing Rastus to the dog surgeon. Rastus will recover.

Martin Flavin recently returned to his home at the Highlands from a few weeks visit to New York.

Signor Leonida Coroni of Los Angeles was a visitor in Carmel this week. Coroni is a well known baritone and is a member of the Los Angeles Symphony orchestra.

Story of the Forest Theatre

By HERBERT HERON

ILLUSTRATIONS BY MOIRA WALLACE

HERBERT HERON DIRECTING

In more ways than one the Forest Theater lies close to the heart of Carmel, situated as it is on a concave hillside about five blocks from the center of the town, in a deep growth of pines and live-oaks. Nature has scooped out an auditorium that gives every seat a perfect view of the stage and where every word spoken can be easily heard. This stage is built level on the slope, between two great pines that form a proscenium fifty-five feet in width. It is only a big platform, which when covered with pine needles or sand or dark painted floor-cloth becomes like the floor of earth and blends with the surrounding forest. The green-stained benches hold a scant six hundred.

The Forest Theater is a community theater. For eighteen years its productions have been made by the people of Carmel, with the generous assistance of their summer guests and other residents of the Monterey Peninsula. Open-air "playhouses" had their inception in the Grecian communities of some 2500 years ago, and many types have come down to us through the centuries, from the [illegible] examples of various universities. Carmel probably has the distinction, however, of having established the first theater in a wholly natural woodland setting where regular productions have been made for the benefit of the general public.

It was my privilege to put this enterprise into motion. I was very young and had great hope and faith in the drama—and to me it was a fine adventure.

Before coming to Carmel I had been for two years a professional actor, working in various companies, but chiefly with Oliver Morosco, who at that time controlled one of the best stock companies of America. The theater was in my blood, and when this then tiny village lured me to make it my permanent home I regretted only the total lack of dramatic activity. A regular theater would of course have been impossible here in 1909, but I soon began to dream of an out-door playhouse for Carmel-by-the-Sea.

Finding in the Eighty Acre tract the ideal spot, I went to J. F. Devendorf of the Carmel Development Company and outlined a plan for an open-air theater—with the community spirit of those of old Greece, yet unlike them in that it should be of Carmel and the 20th Century. Plays by living California authors were to be produced, and where these were not obtainable the great plays of all countries and all times were to be staged in vital modern ways in keeping with our own generation.

We went up to the "location." He approved it. Could the hillside be made into an auditorium and the ground leased to an organization formed for the purpose of putting on plays? Devendorf, being a person of vision as well as a keen business man, entered whole-heartedly into the plan. In February, 1910, work was begun on the grounds, clearing out the thick undergrowth and fencing the property.

Were there space it would be interesting to recount the various discouragements which were still to be met—the lack of faith on the part of some, the bizarre and impractical ideas of others, and the indifference of most. But the original idea grew.

I named the place the "Forest Theater," and set about harvesting [illegible] months of [illegible]. I succeeded in forming the Forest Theater Society, in April, 1910, with a membership of about twenty Carmelites and $200 I had raised by subscription.

Elected managing director, I decided to open the theater with David, an unpublished drama by Constance Skinner, a former Californian. I revamped it for out-door production, but it was no easy matter to find players for fifteen speaking parts in a village of 300, none of whom had ever done professional work and few even dabbled in amateur theatricals, but the cast was finally completed and rehearsals begun on the cleared space where the platform stage was to be built.

The enterprise was by now well under way and able workers joined. In that early list of toilers by the sea are some of the most interesting names in the town's history. There were George and Carrie Sterling, Bertha Newberry, Maude Lyons, Grace MacGowan Cooke and her sister Alice MacGowan, Helen Cooke, Vera Connolly, George H. Boke, Joseph and Mary Hand, Stella Vincent, Helen Parkes, Lucia M. Lane, Virginia W. Smiley, Jessie Francis Short and her son Douglas, Saidee Van Brower, M. DeNeale Morgan, J. E. Beck, T. B. Reardon, Fred Leidig, Ernest and George Schweninger, Dorothy Maxtone-Graham, Nelly Murphy, and others.

And then came Garnet Holme, from the University of California. He was engaged to coach the players, and under his wise and able direction the play was brought to is completed form. Ferdinand Burgdorff made the setting of rocks and trees; the costumes were rented from San Francisco; and the lighting was done by calcium floods brought down from Oakland— for there was no electricity in Carmel in those days.

And this was the wonder of it all: that in a village of 300 men, women and children, a village without electric lighting, four miles from a railway over rough roads and a steep hill, and before the common use of the automobile, an impressive production of a big play should ahve been made without financial loss, and a theater established which did more than any other thing (except the God-given beauty of the hills and forest and sea) to spread the name of Carmel in those early days.

And it was only possible because with this very first play—after the battle against apathy and doubt had been won—there arose that community spirit which has continued the Forest Theater through eighteen years of changing fortunes plans, personnel and legal ownership.

In July, 1910, the Forest Theater was dedicated, and the transformation of that lonely wooded hillside to a living theater was something never to be forgotten. It was an almost unbelievable change which came to the eyes of that first audience when the soft lights were thrown upon the stage and the Forest Theater emerged from a dream into reality.

GEORGE BALL WAITS A CUE

Here follows a resume of the 68 plays given so far in the Theater. The arrangement is chronological. To save space, after the first entry of a man's name I have used only the surname. I have put myself in the third person except where foolish enough to interpolate an opinion. I have listed as producers those who sponsored a play, prepared the script for open-air production, secured the staff and players, worked out or supervised the general scheme for settings, costumes, lighting, music, dances, etc. —or who did a majority of these things. I have listed as directors those who conducted the actual rehearsals of the players. Usually the producer and director have been the same person, but not always. About one-quarter of the productions have been with a different arrangement, and frequently there have been associates in production and direction, as often in the scene-making or authorship of the play. I have scarcely touched on the music and dancing, leaving it to those more competent. In listing the principal players, one can not know where to stop. I ask pardon in advance if I have made any serious omissions. I have not separated the work of the various organizations back of the productions, chief of which were the original Forest Theater Society, then the Arts and Crafts Club, then the Western Drama Society, then the three combined as the Forest Theater Corporation, and finally the Forest Theater Board under the Arts and Crafts ownership. Other formations there were, but only for brief periods. As the Forest Theater has always been Carmel, and as members of each group worked indiscriminately in so-called rival groups, there seems today no need for maintaining the distinctions.

1910

Inaugural performance. Already described, except the principal players: Herbert Heron was David, Helen Cooke the lovely Michal, George Manship (a visitor) Saul, George H. Hoke Samuel the Prophet, Joseph Hand Hushai, Maude Lyons Hannah the Shepherdess, Alice MacGowan the Princess of Amalek, and Bertha Newberry Sarah.

1911

Twelfth Night was given in a setting by DeNeale Morgan. Produced and directed by Garnet Holme, Helen Cooke, Hand and Heron again played important parts—Viola, Sir Andrew, the Fool. Perry Newberry did his first work for the theater as Sir Toby Belch and Fred Bechdolt as Malvolio. Grant Wallace was the Duke, Clara Leidig Maria. Twelfth Night was as pronounced a success in poetic comedy as David had been in tragedy.

With the second season completed, Heron resigned the position of managing director, recommending a board of directors in place of an advisory council. A board of fifteen was thereupon elected by the Society, and this form of government continued for eight years.

In September of the same year Heron staged the Land of Heart's Desire, elaborated into a fairy fantasy twice its original length through the use of twenty children in dances

(Continued to page 11)

DICK JOHNSON LOOKS 'EM OVER

THE GATE AS IT SHOULD BE RESTORED

Music At The Forest Theatre

By THOMAS VINCENT CATOR
ILLUSTRATIONS BY LOUIS LEGENDRE

Although no complete musical production by a native composer has as yet been given at the Forest Theatre, music has played an important and often integral part in the plays. Quite a number of the musicians who have been associated with the plays have had or have won distinction, and some have become national figures. Horace Britt, the cellist, Charles Wakefield Cadman, composer, Henry Cowell, composer, Tiny Lerner, pianist, Alexander Shavitch, conductor, Wintter Watts, composer, and Paul Whiteman, King of Jazz, have all had their parts in furthering the Forest Theatre.

In the inaugural production of 1910, David, Jessie Frances Short sang "Ellasheba's Lament," and a year later, in Twelfth Night, her son, Douglas Short, was soloist. In the same play, Herbert Heron sang the "Clown's Song" as Feste, and they tell me Bert had quite a voice in those days.

For the next two years, an orchestra under the leadership of Fred Brohaska of San Jose was imported. Then, in 1913, Henry Cowell made his first appearance with "elbow technic," in Creation Dawn, the music for which he composed.

Chas. Wakefield Cadman wrote two songs for The Sons of Spain, 1914, one of them being his famous "Vanishing Rose." That same year, Frederick Preston Search wrote an effective score for Herbert Heron's Montezuma, played by a ten piece orchestra. Wintter Watts composed special music for Yolanda of Cyprus 1916. Watts ranks today among the foremost American composers, and his Vignettes of Italy, with words by Sara Teasdale, are gaining wider recognition each year. Watts also sang in Tusitala that year.

Tina Lerner, famous Russian pianist, and Horace Britt, who was then cellist with the San Francisco Symphony Orchestra, and is now with [illegible] joint recital at the Forest Theatre for the benefit of the Red Cross. The music for the plays that year was by a quartette composed of Alberta Livernash, pianist, Helen Von Ende, violinist, Janette Shavitch, cellist, and Elias Hecht, flutist. Hecht also played a solo in The Bluebird, his own composition. He was the founder of the San Francisco Chamber Music Society, now carried on by Louis Persinger.

Paul Whiteman came to the Forest Theatre in 1918, and played first violin in a combination band and orchestra made up from the Marine Band of the Mare Island Navy Yards, which was led by Frederick Preston Search. They played for Pygmalion and Galatea and for Alice in Wonderland.

In 1920, I was engaged to do the music for the Forest Theatre season, which began with The Yellow Jacket. In that Chinese play, music was necessary throughout, as each character was ushered in and taken off the stage by his own particular theme, and other incidental music, like the Flower-Boat music. In order to get a realistic effect, I borrowed George Seideneck's piano, an old square, with a fine tin-panny tone. I sang through a tin "kazoo," and Beryly Otis played the violin in this combination. Next day, the San Francisco Examiner gave a long paragraph to the music of the play.

I wrote original music for Tents of the Arabs and The Golden Doom, and in the former, Marian Boke sang a very haunting Arabian song.

In 1922, in the spring, "Stainer's Crucifixion" was sung under my direction on the Forest Theatre stage before a large audience that sat through a heavy rain to hear it. The same year, I wrote some special music for Ira Remsen's Inchling, and arranged some old Spanish songs for Garnet Holme's Serra. Kismet, next year, gave opportunity for oriental music, and an orchestra that I gathered together played Rimsky-Korsakov's "Scherazade" and numbers from my "Beggar of Bagdad." Mrs. George Kegg sang, and Miss Mary Williams did an oriental dance. There was special music, too, for The Cradle that summer.

Calvin Luther sang in Mr. Bunt, 1924, and later that year Harold Bragg sang, and Willette Allen danced in Prunella, to music rendered by Joseph Walters and Harold Westwood. The following year, Fenton P. Foster gave us The Mikado, the first big musical event, and the first opera staged at the Forest Theatre. It was a big success. King Dodo went on next summer, under Foster's directing.

Besides doing many dances in the plays, Miss Jeanette Hoagland, now Mrs. Percy Parkes, has staged several dance programs given under the name of the Woodland Dancers. These have all been meritorious, and the music good.

Mrs. J. K. Lynch, who has been a year abroad, is back in her Santa Lucia street home.

WILL TEACH SWIMMING TO CAMP FIRE GIRLS

Miss Christine Otis has been appointed swimming instructor for the Camp Fire Girls, at Zayante, Santa Cruz County, as she is a Red Cross Examiner and will have complete responsibility for the pool. The camp is divided into two groups, one of which, The Opaches, chose Christine as their Councillor.

She has just completed her Junior year at State Teachers College, which has been filled with plenty of hard work, both in activities and the sciences; her associates encouraged her however, by electing her to the Honor Society, Tau Gamma; and captain of the Junior Swimming Team. She has also been elected vice president of the Student Body and health representative, for next year, when she hopes to finish and obtain a degree.

After the close of camp, Christine will divide the remainder of the summer with her parents in Salinas and a visit with her sisters, Mrs. Horace Cochran of Monterey and Mrs. Walter Kelsey, of Los Angeles.

FILMS REGULARLY NOW AT GOLDEN BOUGH

Beginning next Tuesday, July 5, moving pictures will be shown at the Theatre of the Golden Bough every night, under the supervision of Harold K. Bussy, lessee. "Eve's Leaves" will be shown on Tuesday night, "The Bachelor Bride" on Wednesday and Thursday, and "Up in Mabel's Room" on Friday and Saturday nights.

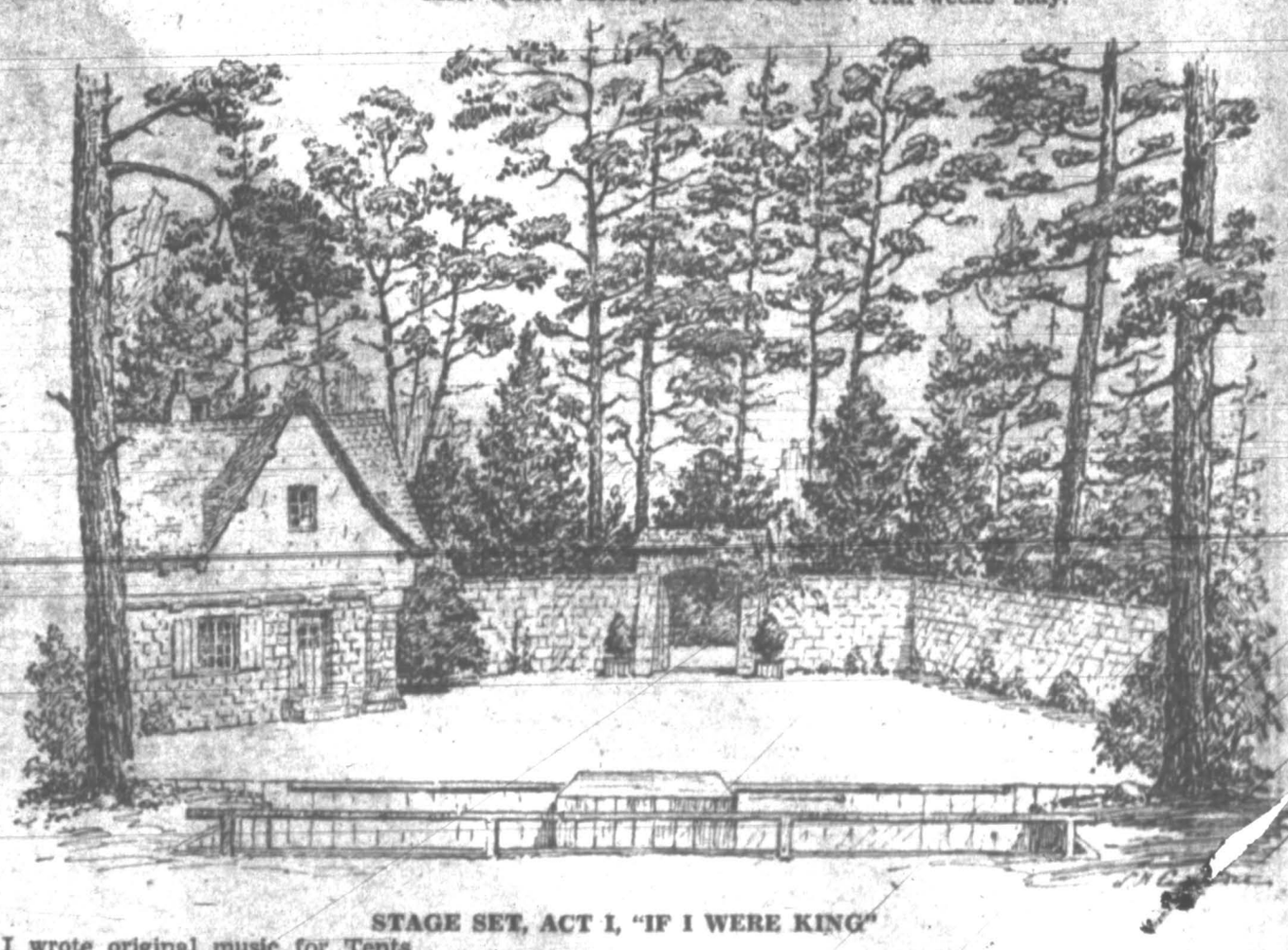
DIVINE WORSHIP

Sunday morning is the regular Communion day in Carmel Community church. In addition to celebration of the Sacrament, Rev. I. M. Terwilliger will speak concerning "Helping Christ Carry His Cross."

Epworth League at 7:30 p.m. The League of Young People will hold a hike Friday evening this week, starting from the church at 6 p.m.

Next Thursday (July 7th) the banquet to the winners in the Automobile Attendance Contest will be given.

Mr. and Mrs. Frank Wickman, of Piedmont and San Francisco have enjoyed a few weeks recreation at their Carmel Highlands home. They left today for San Francisco for several weeks' stay.



STAGE SET, ACT I, "IF I WERE KING"

Mrs. George W. Collis of Pasadena is occupying her residence at Camino Real and 4th streets for the summer.

Haydon Preston of New York is in Carmel for the summer. He is taking some work with Haldis Stabell.

Box 1091 Phone 316

John Lee Pierson

TREE SURGEON LANDSCAPE ENGINEER

BRAN NEW
Studio House
of 5 rooms, 2 baths, 2 fire places and big dry basement, in 80-Acres, with Garage.
For Sale
A Bargain
Owner leaving for Europe.
See owner, Box 632 or any real estate agent.

...mosphere of Art and Refinement
Distinctive of Carmel is Found
at the
BLUE BIRD TEA ROOM
Ocean Avenue and Lincoln Street
Carmel-by-the-Sea, California

IF I WERE KING
HELEN STERLING
WOULD BE MY TRAVEL COUNSELOR
Reservations made on all steamship lines
Telephone Carmel 40
Public Stenographic Service

SALE
Silk Sport Dresses
Hats — All Styles
at
The Cinderella Shop
Carmel

Village News Reel

Miss Katherine Hays and her mother of Hollywood visited friends in Carmel this week, before leaving for their home in the south.

Senate Bill 858 died in the Governor's pocket, a victim of that disease of indecision known to science as the "pocket veto." A part of Carmel's citizenry will applaud that death, for Senate Bill 858 was Captain Tower's pet measure for the formation of sewer districts, which racked the village of Carmel violently several months ago.

Alma and Paul Eberle, who were in Carmel for most of a year back in 1924, have a story in the Red Book, which also gives the information that the couple are now traveling in Italy.

Slight damage was done to the home of J. Martinoya last Saturday afternoon, when an oil stove exploded. A fire alarm was turned in, but the blaze was extinguished before the fire department arrived.

Miss Emily Wildhagen of San Jose is visiting friends in Carmel this week.

Mrs. Mabel Turner, who was expected to return to Carmel this week from Cleveland, Ohio, where she has been for two months, will not return for some time because of the serious illness of her sister.

Mrs. Frederick Bigland and daughter Mary left this week for San Francisco where they will join Mr. Bigland for a ten days visit there.

All young people in Carmel are invited to go on a hike and beach supper this afternoon, given by the Epworth League of the Carmel Community Church. Those who are going will meet at the Church, and the hike will be to Point Lobos.

Larine Peas of Piedmont visited in Carmel last week end. He has just finished the inter-session at the University of California.

Mss Eunice T. Gray is "within a greenback of California," to use her expressive phrase, and slowly forging toward Carmel and home. She has been abroad, and pretty well covered Europe during the past year, but is now looking forward to the "old spell" of Carmel. She says, "I shall come into Carmel on tip-toe, holding my breath for the shocks of disappointment," of the changes made in her absence, of course.

Miss Barian Cator of San Jose is visiting Mr. and Mrs. Thomas Vincent Cator for the week.

Miss Marion Hogan, Valerie Quandt, Artith Guy and Burdette Spencer of Oakland were week end visitors in Carmel. Miss Hogan graduated from the University of California in May.

Dorothy Damianakes will leave Berkeley next week for New York, where she will stay indefinitely. She has arranged to give a recital of the dance on July 8, at the Three Arts club.

Harold Green of Berkeley visited friends in Carmel last week end, returning to the bay region on Sunday.

Solon Karnos, well known baritone of Oakland, spent the week end in Carmel. While here he attended the program of the dance at the Theatre of the Golden Bough.

Mr. and Mrs. Norman Reynolds and two children, Betty and Margaret, left recently for a month's motor trip to the Grand Canyon.

Miss Virginia Rockwell is expected back to Carmel the end of this week from Seattle, where she has been visiting friends with Miss Frances Burpee; Miss Burpee will enter the summer session of the University of California on her return.

Mrs. Frank Sheridan is in San Francisco recovering from a severe illness. She expects to return to her home in Carmel soon.

Mrs. Theodore Moore, with her small daughter, is vising in Carmel for few days. Mrs. Moore was formerly Ursula Hooper.

Mr. and Mrs. Holman Day and their family are leaving soon for the south, where they will spend the summer.

Miss Louise Andrews, with her father and mother, left last week for a motor trip to her home in Michigan. They will spend the summer there and return to Carmel in the fall.

Miss Dorothy Damianakes, her mother, Vivia Dozier and Dorothy Payne left Carmel last Sunday for Berkeley, after giving their program of the dance at the Golden Bough on Friday night.

Miss Lucy Able of Oakland is visiting her aunt, Miss Mary Mower, at her home on San Antonio for the [illegible] Miss Able is attending the California School of Arts and Crafts in Oakland.

Miss Dorothy Cone arrived in Carmel last week from Stanford University. She will spend the summer here with her mother, Mrs J. S. Cone.

Tom and Andrew Gillette are back in Carmel from Stanford University. They received their Bachelor of Arts diplomas at the Commencement exercises last week.

Mrs. Alice Josselyn returned last week from a six weeks trip to Honolulu, to her home in Carmel.

Novice Baumhauer has returned to his home near the Peninsula Country club, from a several months visit to New York.

Betty Merle Horst of San Francisco, who is well known in Carmel as a dancer, spent the week end here visiting friends.

Miss Grace Wickham of San Francisco, visited her mother, Mrs. Grace Wickham in Carmel last week end. Miss Wickham is associated with the Perry Dilley puppets, that have been shown in Carmel a number of times.

William Gail White motored to Carmel last week, with his friend, Elmer Lowell of Bakersfield. They remained here a few days with Mrs. W. G. White, before entering the C. M. T. C. at Del Monte.

Miss Vera F. Morse of Berkeley is visiting Mrs. B. E. Hopkins and will remain in Carmel until after the Fourth.

Miss Blanche Bucklin of Pasadena will spend the summer with her parents Mr. and Mrs. R. M. Bucklin, who have their home on North Lincoln. In the fall she will go to San Francisco to attend the dental college there.

Miss Maude S. Wheeler, Mrs. Edith Tudbury and her daughter Patricia, who came to Carmel from San Louie Road, Berkeley, will be in their cottage on Casanova until the last of July. Mrs. Tudbury is the principal of Washington school in Berkeley.

Mrs. O. L. Brubaker and her two children, of San Jose, are spending the summer in their Carmel cottage.

Mr. and Mrs. Louis Casati, of Carmel, are the proud parents of a 7-pound birl, born at El Alamo hospital June 23.

Mr. and Mrs. Jo Mora, with Jo and Patty, are out of town for several days on a business trip. They will stop in Palo Alto and San Francisco.

Marion Ohm, graduate of San Jose Teacher's College, is spending the week with her parents, Mr. and Mrs. Rudolph F. Ohm.

Dr. Raymond Brownell

Dentist

P. O. Bldg. — Phone 250

Dolores Street Carmel

Do You Know—
That certain styles of glasses at a formal social affair, are as out of place as tennis-shoes with a "tux"?

CHAS. E. ROBERTS, O. D.
Registered Optometrist
Carmel Phone 26-W

STELLA'S

Men's Blue Work Shirts—Union Made
"Boss of the Road—$1.00 a pair
Men's Work Socks—5 pairs $1.00
Men's Work Shoes—$4.50 and up
Phone Carmel 261 Corner Ocean-Dolores

CAROLCHROMES

Exhibition and sale of exclusive, copyrighted photographs taken on the Maine and California coasts.
Each study exquisitely hand-tinted.
Carolchrome Studio, Santa Fe Street
P. O. Box 884 North of Ocean Avenue, Carmel

Carmel Summer School of Art Weaving and Goblein (Flemish Tapestry)
Six Weeks Course—$55.00
North Casanova Grey Goose Cottage
H. VANDER FLIER, Instructor
Graduate Art Weaving School "The Hague," Holland
Special Degree University of California

CARMEL BAKERY

Our success is based upon the quality of our goods.
NOTHING ELSE

Patronize home industry, not goods brought from out of town

Engine Trouble

Ford Repairing

We are equipped with the latest machinery to handle any class of Ford Repair Work. Our charges are reasonable, and work absolutely guaranteed.

CARMEL GARAGE
CARMEL PHONE 112

REALTY NEWS

Good two story home for sale—Consisting of four bed rooms, large living room, large, well equipped kitchen, two baths, garage, etc. House is completely furnished and brings in good income. Lot 45x100 ft. Casanova Street near 8th. Price for quick sale—$6500.00.

On Camino Real near 12th Avenue—We have a dandy little house containing large living room, two bed rooms, good kitchen, bath, etc. Fairly well furnished. Lot 40x100 ft. Low price of—$3600.00.

Carmel Realty Co.
Exclusive Agents
Ocean Avenue Telephone 21

STANIFORD'S
DRUG STORE

Pure Drugs, Stationery and Supplies

Fine Cigars

Special attention paid to Prescription work

Ocean Ave. and San Carlos St.

For property at Carmel Highlands inquire Carmel Land Company. Office, Ocean Avenue, Carmel. Telephone Carmel 18

Victor

PIANOS
PHONOGRAPHS
RADIOS
LATEST SHEET MUSIC
and RECORDS

Palace Drug Co.
PHONE 10
CARMEL

WAFFLE KITCHEN
and
LUNCHES

CURTIS'
Phone 390
CARMEL

Murphy Building Materials

ALL ORDERS, LARGE OR SMALL, GIVEN PROMPT ATTENTION, DELIVERED TO YOUR PLACE PROMPTLY.

YARD JUST BEHIND THE CARMEL GARAGE, ON SAN CARLOS STREET, OFF OCEAN AVE.

Office Telephone 153 Yard Telephone 88-W

CONCRETE

Foundations and Garage Floors, Etc.
Prices Reasonable

G. W. Young and J. McEldowney
Mission and 4th, Carmel

Phone 124 P. O. Box 27

Many people from Carmel and the peninsula enjoyed a real old fashioned barn dance last Saturday night given by Lynn Hodges in the loft of the San Carlos Stables. An accordian and guitar furnished the music for the evening's dancing.

Mrs. Leonie Appleton and Mrs. A. E. Harper are spending a few days in San Francisco this week on business.

Mrs. Ida Mansfield Wilson will leave at the end of this week for Paradise Park, near Santa Cruz, where she will spend the holidays with her brother.

Mrs. F. A. Almstead of San Francisco arrived in Carmel Tuesday night for a few days visit with her son and daughter-in-law, Mr. and Mrs. Alden Almstead. She will see her son in his role of the villain in "Captain Applejack" at the Golden Bough this week end.

Francis Hickson is visiting in Carmel this week with Miss De Sabla and Claribel Naydock at the De Sabla house. Hickson will be remembered as the Father Junipero Serra of the Serra Pilgrimage in 1924. He has just returned from Lake Tahoe where he took part in a pageant drama and is now on his way to Los Angeles where he will take part in another open air drama.

Mrs. R. W. Covington is leaving this week for the south and her home at Bowling Green, Kentucky for the summer. She intends to return to her studio in Carmel in the early fall.

Mr. and Mrs. K. D. Mathiot of Pennsylvania are occupying the Comins house on the Santa Lucia during the summer months.

Mrs. Hamilton-Lawrence of San Francisco has taken the Gardner house for the summer.

Little Bright Eyes

Told by Geraldine Jitters to Winsor Josselyn

Papa came back the other evening from watching a rehearsal down at the Forest Theatre and he brought with him a lot of people. Mama said he must be bringing everybody in town the way they were talking, but it wasn't. It was just all the people that have been here since Father Serra rented the Mission to the Indians.

They came in and mama made coffee for them. It was awful late but I was sitting up keeping mama company because she said papa has a way of just going down to get the mail and then going off somewhere for hours and hours.

Well, there was Mr. Bechdolt and Mr. Heron and Mr. Hopper and Mr. Newberry and Mrs. Newberry, too, and Katharine Cooke and Marian Todd and Susan Porter and Ira Remsen and lots of others I can't remember. But it seems like papa had found them down at the theatre and asked them up to get warm by the fire before they went home.

And papa said coffee was good, too, and he had some grape tonic that would help, being this far up in the cold woods and maybe fog on the way home. Some took coffee. But everybody took the tonic too. I don't like medicine, so I took milk.

Somebody spoke about the Forest Theatre. Pretty soon they all were talking about it. At first they listened politely to whoever was speaking, but next they all talked at once and began to make cigarettes and smoke and papa said wasn't it fine and opened up another bottle of tonic. Mama said something to him, but papa said it wasn't very often we all get together like this.

Mr. Bechdolt said he was glad to be through with acting, even though it was fun at the time, and Mr. Remsen said he was through writing plays night and day. And others said how good it was not to have to slave at the theatre any more.

Well, they all told how glad they were it was on somebody else's shoulders, like a heavy sack of window weights, but the more they said it, the more they remembered the nice times they used to have.

And then somebody— maybe it was Mr. Heron—said he had found a dandy new play that would go fine on the old stage. And everybody laughed and whoever it was kept right on and pretty soon he was pointing at people and telling how fine they'd look in costume and doing a few lines and after maybe only six rehearsals the show would go on and everybody'd have heaps of fun.

Papa tried another bottle of tonic, just t see if it was spoiling, and it wasn't, and everybody began talking about the fine new play that of course they weren't interested in, but how great for the old crowd to be together again. And then whoever it was suggested the play, said they would need fifty Indians in it.

I wish you could have heard what happened. It was all still for a few seconds and then Everybody laughed he wouldn't put on that red paint stuff out of a icy basin for anybody. I guess Indian parts weren't at all nice. Awful cold, and not polite clothes on. Or something.

"But we won't have to be Indians. There's lots of new folks in town, and the first time they're in a play they're always glad to be Indians. But you bet we got to get 'em quick, before they find out what a Forest Theatre Indian is."

That seemed to please everybody. I got sent to bed, so I don't know how long they stayed, but later I woke up and I heard somebody say he didn't need any flashlight to get home and then he walked right through all that poison oak beyond my window and tripped and fell down. Everybody else was going home, though, and I guess he went with them, and they all laughed and somebody gave a Indian war whoop and on they went down the road.

So I guess there is going to be another play and it's going to have fifty Indians in it and everybody is going to work together and get it over in a hurry. That's just what they said, and isn't that going to be nice?

THE CALIFORNIA RODEO
and SALINAS BIG WEEK

JULY 20-24, 1927

The Greatest in the West

$40,000 in Prizes

World's Champion Bucking Horse Contest—Purse $1500
Order your seats early from the Secretary, Fred S. McCargar
Box Seats $3.00 — Grand Stand $2.00 — Bleachers $1.00
Reservations for Hotel and Private Home Rooms must be accompanied with deposit

REMEMBER IT IS ALWAYS COOL IN SALINAS DURING JULY

THE BANK OF CARMEL

COMMERCIAL SAVINGS

Safe Deposit Boxes
Travelers' Checks
Foreign Drafts

4% INTEREST PAID ON SAVINGS ACCOUNTS

M. J. MURPHY

DESIGNER
BUILDER

Ninth Avenue and Monte Verde Street
Telephone Carmel 153

JAMES AUTO LIVERY

Phone
15

DAY OR NIGHT

TAXI SERVICE

ALL POINTS

Headquarters: Ye Towne Country Shoppe
Dolores St. near Ocean Ave., Carmel

Reasonable Rates Careful Drivers

LAURELES OUTING CLUB
CARMEL VALLEY

Home Cooking
LUNCHEON, TEA, DINNERS SERVED
SANDWICHES AND COLD DRINKS

For Reservations
Write Laureles Outing Club, Monterey

"THINGS THAT MAKE A HOUSE A HOME"

In Addition to Furniture

We carry Armstrong's, Blabon's, Nairn's and imported linoleums, as well as rugs of all kinds and sizes; Wedgewood ranges, etc.

Free Delivery Each Day to Carmel

Rudolph's Furniture Store
NEW MONTEREY

801 Lighthouse Avenue Telephone Mont. 19-W

The D. L. Staniford family have moved into their new home in Hatton Fields this week.

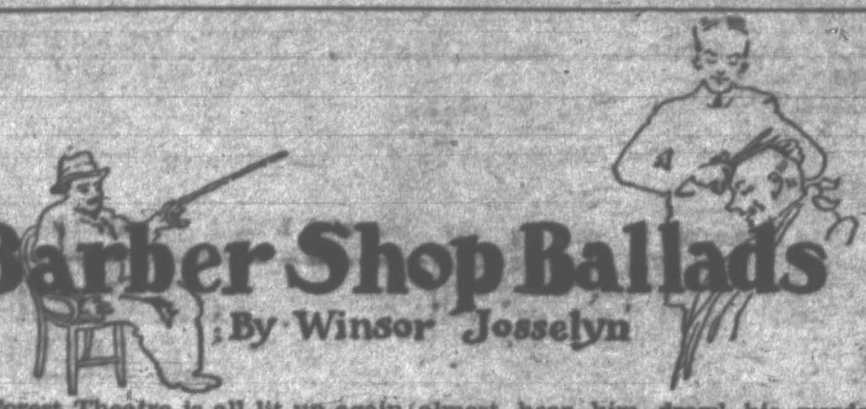
PINE INN
CARMEL-BY-THE-SEA
"THE HOME HOTEL"
Dining Room Open to the Public
Management
John B. Jordan
TELEPHONE 600

Large Variety in Afternoon and Sports Wear
Studio Gown Shop
Miss Katz
Corner Shop
Ocean and Monte Verde

The Old Chop House
Now Open
Sixth and San Carlos
Carmel
Phone 158-M

Monterey Investment Co.
Monterey
FOR SALE
4¾ ACRE TRACT
in
CARMEL VALLEY
5 Miles Out
Price per Acre $500.00
Terms If Desired

WATCHES — JEWELRY
CLOCKS — SILVERWARE
CHAS. FRANK
Jeweler
Dolores Street Carmel



"Forest Theatre is all lit up again and voices are comin' through the trees these nights," said old Al, as the barber shop drowsed in summer afternoon warmth. The barber shook himself awake and listened with head on one side. Old Al, honored guest in the corner chair, took up the thread of easy reminiscence.

"And how them lights and voices take me back to other shows. Do you know, there's one thing I do after every show I go to in that there place? And that's to wander through the theatre after everybody's gone, and the lights are turned out and I can feel the characters of other years creep out of the darkness and come on stage and live again. Gorry, I kin almost see 'em now."

He swished his cane through a sunbeam. Dust particles swirled in minute storm and slowly grew still again—gold dust suspended in the air.

"Way back in nineteen-ten these characters had life first given them on that stage, and I guess David started 'em off. Then Twelfth Night next year, and also The Land of Heart's Desire. Another year brought three Shakespeare shows, as well as The Toad and Alice in Wonderland. And so on year after year, with pageants and farces and dramas, one after the other, so many I can't recall their names, although I sure can pick out the characters I liked and can pretty near tell you what they wore and the mistakes they made. And some of the mistakes was sure classics.

"But no matter how funny some things was, and some was screams, it's the characters themselves I'm thinkin' of now. Just a few really wrapped themselves around my heart. And it's them that come close to me as I'm standin' there on stage all alone and waiting and watchin' and inviting them to return and keep me company."

The barber kept unwinking eyes on Al's face. When Al talked this [illegible]

"Little Alice" comes out of Wonderland and as quiet as a mouse makes her way shyly across the rough boards, her pretty hair all bright, and a ribbon in it. The Toad scrambles around back of trees and looks up like a dog that wants to trust people but hardly dares to; but he finally creeps nearer, little by little. And then comes that tall man in priest's robe, Father Serra, with his head high and his eyes far on the future.

"The Man From Home—Pike was his name—ambles in and you kin almost hear him drawl his words. Then a little group of hard-livin' hard-dyin' people from that wonderful Stevenson show of Tusitala.

"After that there's a kind of lull in the night and in trips Marolaine, out of Pomander Walk's tiny houses. Ah, Marolaine—I think you're my favorite, with your long dress and your little-girl hair and your voice that made pictures among the trees. And Mary Duggar is near her, and lots of others, with the row of houses behind 'em and the sail of the boat in the distance.

"There are others, newer ones, but they ain't had the time to sink into memory. They're too new. It's the time-sweetened, aged-in-the-forest folks I hanker for, and it's them few favorites that come up closest to me there in the soft darkness and whisper things I like to hear, and then go part way back with me when I wander off toward home. Nice folks to know—nice folks."

Al shook his head and a slow smile lit his face.

"Mind you," he said, "I ain't tryin' to live in the past. I'm simply enjoyin' the past—glad I've got it to drop back into—and sure enjoyin' the present, too. Put the two together sensible like and keep a weather eye on the future and you git considerable out of life as the calendar turns its pages."

He glanced out of the doorway and gave quick exclamation.

"Now ain't that a coincidence? There goes Garnet Holme. It was him put on the first show, and lots since. Know him well. Going to chin with him right now. Say—Garnet! Just a minute, you old pioneer."

The barber went to the door and waved at the pausing man on the sidewalk. Out Al went, and summer tourists saw two men greet each other with a laugh and a handshake, and saw them go down the street, talking as they went . . . old Al and Garnet.

IN MANZANITA FILMS

Romance and colorful surroundings, political intrigue and comedy, culminating in a thrilling and spectacular reproduction of the Custer massacre are among the outstanding big features that make "The Flaming Frontier," one of the most intensely gripping pictures that has been screened in some time. This picture will be shown at the Manzanita Theatre on next Monday and Tuesday, July 4 and 5.

"The Flaming Frontier" which tells the story of the winning of the west, with interesting pictures of life at West Point and at Washington, is presented by an all-star cast. Hoot Gibson, the hard riding and capable western star, appears in the greatest portrayal he has yet done, as pony express rider, army scout, friend of Custer, West Point cadet and the messenger sent by Custer to Major Reno.

The cast includes Anne Cornwall, Dustin Farnum, Ward Crane, Kathleen Key, Eddie Gribbon, Harry Todd and many others.

The activities of the Vigilantes, and the "citizen police" which used to spring to action and to arms whenever law and order was seriously threatened in the old West, features "The Unknown Cavalier," which will be shown at the Manzanita on next Thursday and Friday, July 7 and 8.

Mrs. Arthur T. Shand and Miss Helen Judson made the trip to Los Gatos for La Primavera, the pageant of which Arthur Cyril was the director.

Carmel Art Gallery
Crafts
and
Tea Garden
KRAFT KANDY
San Carlos and Fourth
Phone 366
Open 11-7
Lunches & Dinners
Open July 4th

GRADE-A RAW MILK
from
Tubercular Tested Holstein Cows
Two hours from cow to consumer
Point Lobos Dairy
Box 525, Carmel
Telephone Carmel 2-F-1

ROMYLANE
The Candies with a Character
They please the most fastidious taste
Prompt and Expert Fountain Service

WE DO NOT SELL TYPEWRITERS
Only. We also carry in stock adding machines, steel letter files and supplies, typewriter tables and a complete line of typewriter ribbons, carbons and all kinds of paper. We also sell desks and safes.
PENINSULA TYPEWRITER EXCHANGE
423 Alvarado Street
Monterey Phone 1090

CARMEL'S BOHEMIAN CAFE
THE STUDIO RESTAURANT
Open All Day Every Day
Harry Mallinger, Prop.
Dolores St. Carmel
Phone 212

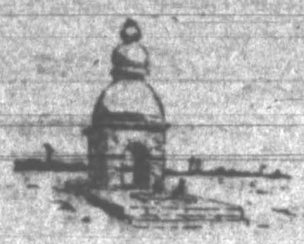
Hogle & Mawdsley
Realtors and Subdividers
Court of the Golden Bough
Telephone 180

LUNCHES — TEAS — DINNERS
CAFE FLOR de MONTEREY
Phone 928-W
Fremont Street opposite San Carlos Mission, Monterey, Calif.
OPEN ON SUNDAYS

HISPANIC STUDIO
Spanish Imports
ZULOAGA CERAMICS ART CRAFT
TALAVERA and ANDUJAR POTTERY
ALPUJARRA RUGS
VARGUENOS FURNITURE
Herald Bldg. — Monterey, Calif. — Pearl St.

DEPENDABLE BUILDING
—the kind that Care and Knowledge of Construction make
Lasting and Durable
That's the Only Kind of Work I Do
J. E. NICHOLS
Contractor and Builder
Dolores—Between 7th and 8th

L. D. WHIFFIN
Numdah Rugs
Rush Rugs
Druggits
Chinese Shawls
India Prints
Ocean Avenue
CARMEL



The Hare Optical Co.
Est. 1904
317 Alvarado St. Phone 630
Opp. Bank of Italy Monterey

Our scientific method of Eye Examination, our large stock of Frames and Mountings, and our completely equipped grinding laboratory, insure you the

Best Optical Service on the Peninsula

WE'LL HANDLE IT IF IT'S WASHABLE

Don't hesitate to send us the things which are a bit out of the ordinary. This laundry is accustomed to work of all natures—curtains, blankets, washable rugs, and personal laundry. Hundreds of families send everything from washable rugs to fine lingerie, knowing that they will receive prompt and courteous service and that their laundry will be handled by extreme care in our modern and splendidly equipped plant.

DEL MONTE LAUNDRY
Telephone, Monterey 89

Special Sale
on
Summer Silks
Sports Wear

All Straw Hats
Reduced

The Carmelita Shop
Lois Dibrell
Carmel-by-the-Sea

Blisters and Pearls of The Abalone League.

By E. I. S.

And now for the championship! With the Pirates made victors in the American League two weeks ago, and the Giants the winners in the National League by virtue of their win over the Reds last Sunday, the final play off for the coveted Abalone pennant will take place next Sunday afternoon at 2:30. Excitement will be the cue for the day. The teams are closely matched and the game will be a good one.

Next Sunday's game will wind up the baseball season in Carmel for the summer. This ends the second series here this year, and the seventh year of the Abalone League. When the league was first started, there were barely enough players for two teams. After the first few games, enthusiasm waxed high, and all Carmel came out for the games. Every year, more players and more teams were added to the league, until this year there were so many who were interested in the games, that it was necessary to divide the players into groups. In the first series, the groupes were called High Line, Main Line and Coast Line. When this last series was played, only two groups were formed, in order to keep the teams in closer contact. Every Sunday the games have begun at 11:30 in the morning, in order to get the five contests played on the one diamond.

Before the big game next Sunday, a game will be played between a picked team from the league, and the ten captains of the teams.

The Giants played real baseball last Sunday. When the game ended they had 15 runs to 2 scored by the Reds. The Reds were up to bat first, and retired scoreless. Doud, first batter for the Giants, was put out on first. Ammerman was walked, Conlan got to first, and then a two bagger by Jakie May brought in Ammerman. May and Conlan were then brought in on Hanley's two bagger. In the second inning they scored four more runs and made a record in the two bagger line, when four of these were hit out into the field in succession. Iola Nichols hit the first two base hit, and then came home on Woddy Rountree's hit. Woddy came in on Jimmie Doud's two bagger, while Doud and Ammerman came in on Conlan's hit. No more runs were scored until the last of the fourth, when the Giants scored three. Doud, May and Conlan made these scores. The Reds made their first runs of the day in the first of the fifth inning. Gordy Campbell got to first and came home on Schmidtz's two base hit. Schmidtz made the other run. Doud, Ammerman and May made three more runs for the Giants in the sixth inning, and then had the honor of having their picture taken, as National League Champions.

The Crescent-Eskimo contest was the closest and best played game of the day. The final score was 5 to 4 in favor of the Eskimos. No runs were scored on either side until the first of the fourth inning, when Gordy Campbell came home with the first run for the Crescents. The Eskimos got down to business in the next inning. By Ford hit a single, and came in on Frost's hit. Tal Josselyn was safe on first. Frost came home on Gracia's hit, and Gracia came in on Cope's hit. This made three runs for the Eskimos. They made two more in the last of the fifth. Don Hale hit out a beautiful two bagger, and came home on a still more beautiful three bagger by Chet Hare. Hare came in on Frost's two base hit. In the first of the sixth, the Crescents made a desperate try for victory. Iola Nichols got to first, Murphy [illegible] out, Harrison Goodwin knocked out a two bagger, and a hit by Meeks brought these two runs in. Meeks was then brought in on Bill Young's three bagger. Bill Young was put out at home on the next play. This ended the scoring of the game. The Crescents and the Eskimos are now tied for second place in the National League.

The Shamrocks suffered some more hard luck in the first game of the afternoon, when they lost to the Tigers 5 to 3. The Tigers scored no runs in the first inning, while the Shamrocks scored two. Byron Pryor and Glenn Leidig made the first two runs. No more scoring was done until the last of the third, when Vic Renslow came in on Lecrome's hit. The Tigers scored their first runs in the fourth inning, when Hanley came home on Jackie May's three bagger, and May came in on Eaton's hit. No more scoring was done until the sixth inning, when the Tigers made three. Ball got to first, Hanley made a hit, and May's two base hit brought Ball in. Eaton was walked, and Hanley came in on Iola Nichol's hit. May came in on Tuthill's hit. The game ended with the score 5 to 3.

The White Sox and Robins played a game in the morning. The championship of the American League had already been decided, when the Tigers won their game two weeks ago. The score was 12 to 5 in favor of the Sox.

The results of Sunday's games leaves the Giants as champions, the Eskimos and Crescents tied for second, and Shamrocks in the hole.

The scores of Sunday's games were:

American League: White Sox 12, Robns 5.

National League: Tigers 5, Shamrocks 3; Giants 15, Reds 2; Eskimos 5, Crescents 4.

The percentages of the teams are:

NATIONAL LEAGUE

Team	Won	Lost	Pct.
Giants	8	2	.800
Crescents	6	4	.600
Eskimos	6	4	.600
Tigers	5	5	.500
Reds	4	6	.400
Shamrocks	2	8	.200
AMERICAN LEAGUE			
Pirates	6	3	.666
Rangers	5	4	.555
Sox	4	5	.444
Robins	3	6	.333

CHALK ROCK FOR SALE
Best Quality in Carmel Valley
STEWART QUARRY
T. J. Williams, Mgr.
Carpenter at First
CARMEL

MISSION TEA HOUSE
Near Mission Carmelo
DAILY SERVICE
Luncheon, 12 to 2
Tea, 3 to 5
Dinners, 6 to 8
Phone 208-W

MADELEINE ULMAN
and
JEFFRIES McEWEN
Announce the opening of a shop for
SCIENTIFIC BEAUTY SERVICE
305 Grant Avenue at Sutter Street San Francisco

Carmel Investment Co.
REALTOR
Real Estate Insurance
Rentals
Ocean Avenue Phone 61

ARMSTRONG LINOLEUM

We carry a large stock of Armstrong linoleum, including Handcraft Tiles, inlaid and print linoleum. Our expert layers will cement it to your floor.

We are headquarters for SIMMONS BED EQUIPMENT—beds, springs, mattresses, etc.

On our floors you will find a full line of home furnishings, including stoves, rugs of all kinds, unfinished furniture, etc.

YOUR PRICES BEFORE BUYING

Rose Brothers — Home Furnishers
562 Lighthouse Avenue Pacific Grove, Calif.

Miss Hazel Zimmerman
INVESTMENT COUNSELOR
of
PEARSONS-TAFT CO.
Investment Bankers
315 Standard Oil Bldg.
San Francisco

Will be at Pine Inn, Carmel
Tuesday, July 5, 1927

You are invited to consult her without obligation

For Each Carmel Problem, No Matter What,

PAST—PRESENT—FUTURE

For the eighteenth consecutive summer, the gates of the Forest Theatre will open tomorrow night to welcome into its auditorium the people of Carmel and of the Monterey Peninsula—its friends from everywhere.

This is a long, clean record of worthwhile achievement. In every way, worthwhile. Other things have come and gone. Carmel, growing fast, has outstripped many of its idols of 1910. But the Forest Theatre has persisted.

In other columns on other pages, you may read its history and the calendar of its activities. Its past. Tomorrow you may view its present. Now, what of its future?

We say that in Carmel today there is no problem so serious as that of the Forest Theatre's future. This town is in just that transitional stage; too large for a personal interest and a feeling of responsibility for any special feature of the village, too small for a divided effort to have enough force to accomplish results; which makes extremely dubious the Forest Theatre's next few years. Later, when growth gives certainty of the theatre's support through its box-office, any organization of sincere purpose can carry on. But with its next few years, we all must have concern, must give thought, and must take action toward support.

Not so much financially, though that is of importance; but with our enthusiasm. Financially, the Forest Theatre is not at all in a bad way. Certainly its indebtedness could be cleaned up in a season with fair support at the ticket-office by Carmelites, nor would it cost anyone except for the purchase price of his tickets. Where the drag comes now is in the spirit of enthusiasm, in the love of the drama itself, as exemplified by the Forest Theatre.

Some there are of Carmel who have done their full share toward building the eighteen-year calendar, and when these veterans plead that service record, it is hard to deny them. Yet, for a few more years, those men and women must hold on, give help, pull together to carry the load over the crest of the hill. Let us not try to shift the burden. Shared, we need not dread its weight. And the old-timer can—and should—remember that there are modest new-comers waiting the invitation to throw their youth and vigor into the harness.

There is a tentative proposition looking toward making the Forest Theatre a city affair; having the city take it over, using it for an open-air theatre and playground. It is one way out of the problem of the next few years. Is it the right way out? Could it be made the right way? These are things that every friend of the Forest Theatre should carefully consider.

Another plan, still in its infancy, is to lease from the Arts & Crafts, owners of the Forest Theatre, at a rental that would insure interest payments and payments on the principal, perhaps with an option to buy, and operate again under the original name of the Forest Theatre Society. This plan is based upon the theory that many who have no especial interest in Arts and Crafts activities, would join the Forest Theatre Society—and vice versa.

That such plans—and others, very likely—are being talked of, proves that there is strong life in the Forest Theatre, and that the next few years are of serious concern to many. It is good that such interest exists, and it is certain that if we all begin thinking of its problems, a right way out may be found. Certain it is, too, that there is no other one thing—save only Carmel's beauty—more important to protect and preserve than the Forest Theatre.

Carmel Pine Cone

CARMEL-BY-THE-SEA, CALIF.

Established February 10, 1915.
Published Weekly by the Pine Cone Press Publishing Co.
Entered as second-class matter February 10, 1915, at the postoffice at Carmel, California, under Act of March 3, 1879
Subscription rates: One year, $2; Six months, $1.25; Three months, 65c.
The Carmel Pine Cone's circulation covers Carmel, and in addition circulates widely in the Highlands, Pebble Beach, Carmel Valley and a large portion of the Peninsula. Its policy is to print the true news and promote the welfare of Carmel and the Peninsula section.
PERRY NEWBERRY and ALLEN GRIFFIN, Publishers

CARMEL

By Lou V. Chapin

At Carmel, where the mountains
Are mirrored in the sea,
There's a gypsy fire and a gypsy tent
And Peace, awaiting me.
The long white road is calling
And my restless heart replies
Yearning toward the hill land,
Where quiet Carmel lies.

At Carmel, in the dawning,
The gray mists comfort me,
Like the tender touch of a gentle nun
In holy ministry.
And when the gorgeous sunset,
Paints glory on the tide,
The little waves are like soft lace
On the garment of a bride.

At Carmel, in the night time
When the gypsy fire burns low
The stars are like far censers,
Swinging serene and slow.
And through the fragrant silence
There runs the melody,
Of the wind among the pine trees,
In mystic monody.

I will rise, and fare to Carmel
And there my life renew,
And bathe my soul in beauty
As flowers bathe in dew.
And thoughts too deep for ut'trance
Shall be born of the harmony
Of the dawn and the wind and the sunset
The stars, the mists and the sea.

THE CITY

By Alyson Palmer

Massive steel and roots of stone
Into the ground, into the sky;
I walk these crowded streets alone,
Unknown among the passers-by;

The shadows of great buildings fall
Across my heart, yet never fills
The loneliness; I hear the call
Of dusk along the Carmel hills.

IF A POET LIVED ON THIS HILL

By Dorothy Drake

If a poet lived on this hill
Where the slim eucalyptus
Laughs in the wind,
And young fairies swing
On the red berry-clusters
Of the pepper-trees,
I should follow the little earth-path
That runs gaily up to his door;
I should lift the knocker and cry,
"How do you do, brother? . . .
How do you do, brother-poet?"
—That's what I should do
If a poet lived on this hill!

CARMEL'S HOPE CHEST

They probably have those etchings and engravings spread out on the big table in Judge Treat's court at Salinas right now as you read this, and the experts are saying, "Now this one, by Durer, is worth at least . . ."

Giving them a value. At the same time the court is determining whether the city's Board of Trustees or Mrs. Shipley and Miss Conway are to build the library structure. For that, when we get right down to cases, is the question involved in this suit.

For Mrs. Ella Reid Harrison's wishes must remain unknown to us in their detail. Four years ago, the Board of Trustees of which the writer was a member, sought to get an expression from the Harrison heirs as to what her desires were. Their answer is far from being specific. In the words of Richard C. Harrison,, "While we have nothing in the way of any drawing or written description indicating in concrete form what her wishes were, we are able to say that we know of certain features which she would have incorporated if she had lived to see the library built."

These features, Mr. Harrison cites in this letter: "the exterior of the building to resemble the old Custom House at Monterey, but without the wooden balconies which that building now has. In addition to a main room, and a room for reference books, a separate reading room for children. The management and maintenance of the library to be entrusted to a board of library trustees, RESIDENTS of Carmel-by-the-Sea, whose tenure of office would be reasonably permanent, and who could be relied upon to see that the plan or scheme in accordance with which the library was to be established, would be carried out."

Mr. Harrison goes on: "She especially and emphatically insisted that she desired the library to be a memorial to her husband, Judge Ralph Chandler Harrison, and that therefore she did not want it to form a part of any combination or consolidation with any other library." That is the most positive and direct statement of Mrs. Harrison's wishes in this letter, and undoubtedly is the result of Mrs. Harrison's differences with the then existing board of directors of the Carmel Library. For at one time she had hoped and planned for such a consolidation, and had made overtures looking to that end.

In conclusion, this letter says: "She probably contemplated that the site of the building would be on the land which she bequeathed to the city (Ocean avenue and Lincoln street) but there is nothing in the wording of her will which purports to restrict the trustees in the selection of a site. We have not the slightest doubt that she would have heartily approved, as we certainly do, the suggestion which has been advanced to the effect that the library be erected on Block 69, now owned by the City of Carmel-by-the-Sea, having been acquired by it since the date of her will. This would make it possible to use the proceeds of the lots in Block 72 as a fund for the maintenance and upkeep of the library."

Signed by Richard C. Harrison, this letter is endorsed as follows by Katherine I. Conway: "The above expresses to the best of my ability what Mrs. Harrison's wishes were."

So, four years ago, the ideas of those nearest to the departed Mrs. Harrison, were nebulous as to her desires. With conditions very different now, it would be impossible to make them more concrete. Nowhere in this letter is there suggested a fireproof building. Of the box of engravings and etchings, mention is made, as follows:

"In addition to books and furniture, we have found in the same warehouse (in San

The Editors Offer All That They've Got

Francisco) a large box marked 'Library' containing a number of articles, which may be described as examples of the art of various countries, and also a number of etchings and other prints.

"Mrs. Harrison desired such etchings, or some of them, to be framed for the decoration of the interior walls of the library."

That is all about this particular box—Carmel's "Hope Chest."

NO, WE DON'T PLAY TENNIS

We do not play tennis ourselves; none of our relatives play tennis; so far as we know, no one on the Pine Cone staff plays tennis, or wants to learn. So it isn't selfishness that keeps us harping on tennis courts in Block 69.

Not a day goes by but someone who does play that game speaks to us asking what the prospect is, and praying that we keep firm to our purpose. We looked into an alternative proposal suggested by one of the Board of Trustees, that the Forest Theatre grounds, between the stage and Mountain View avenue be made into tennis courts. We looked at the location, and wondered if the Trustee had ever seen it. A hillside, and a knobby hillside, that would cost real money ever to make it leves. Trees upon it that are part of the background scenery of the Forest Theatre stage. More trees needed, too; should be in right now, growing to take the place of the old ones when they die.

And this bit of land—it might possibly make two courts—is needed for dressing rooms and for storage houses for the future Forest Theatre. Placed in among the pines, which shouldn't be cut.

As regards location, Block 69, we insist, is much preferable to the Forest Theatre; and as for cost, there is no comparison.

Trustee John B. Dennis, after investigation, stated in Board meeting that $350 would fence, level and lay out the courts, four of which could go upon Block 69. That is a very reasonable expenditure of the city funds if it will do no more than make the block a safe playground for boys and girls. Fenced with ten foot high mesh, with gates upon streets of little traffic, children might play here unafraid of the cars on Ocean avenue. Suppose nothing more than just that was done by the city, it would give the block, now a useless tract and an eyesore, the advantage of availability and decency.

Suppose, then, they level it, a day's work or two with plough, scraper and roller. That isn't asking much. It wouldn't cost much. Children could play ball, or Rugby on it—or marbles if they pleased.

And last, suppose they'd let tennis players—for there are tennis players in Carmel, even if some Trustees don't know 'em—put in a couple of posts, and a net, at one end of the block, and mark out the lines of a court, and come there and play—would that be so awful? And if there were more tennis players than one court could take care of, maybe another could be laid out. Leave it to the players to take care of nets and look after the marking.

To those of the Trustees who believe that the Carmel Parent-Teachers association, the Boy Scouts and the Pine Cone are asking for and advocating a Golden Gate Park recreation ground; or even a Pacific Grove public tennis courts, let them carefully read this mild and very reasonable request and answer it—not some visionary scheme costing much money and liable to more cost for upkeep—but this sane and simple plan for a children's IMMEDIATE playground. And if they have reasons for not granting it, let us know them, please.

People Talked About

In every amateur theatre there are usually two or three people who work "backstage" quietly and unassumingly and whose work is for the most part unsung. But it is the kind of work that brings more far-reaching results than the actual drama behind the footlights. One of these people is Susan Porter.

For four years Mrs. Porter has handled all of the publicity [illegible] Forest Theatre [illegible] includes writing the articles for the newspapers, managing the advertising and taking care of the posters. During this time she has also been secretary of the Board of Directors of the Forest Theatre. Besides this she has acted in many of the plays, assisted with the stage settings and helped with the rehearsals.

Her first active part in a play was in the "Countess Kathleen" in the summer of 1921, when she played Aleen, a bard. She and Herbert Heron directed the play. Then in "Iphegenia in Tauris" she played the Goddess Athena, and did a splendid piece of work. In John Hilliard's production of "Kismet" she—we'll let her tell it in her own words—"played every part that Mr Hilliard couldn't find anybody else to play. I was the story teller for the prologue, the chamberlain and even the mob scene. Oh, Perry and I made a splendid mob scene. We threw sticks and stones and shrieked at the top of our lungs."

Mrs. Porter is very modest about her work. She will not admit that it has been a decisive factor in the strengthening of the entire Forest Theatre organization. In this week's production of "If I Were King" she has given much of her time to insure its success.

* * * * *

"Settings and lights—Rhoda and Richard Johnson." How many times that has appeared on programs of Carmel theaters! It was about six years ago when the Johnson's first came to Carmel, and it [illegible] been just six years since they [illegible] the lighting for plays here. Their first venture was "Caesar and Cleopatra" at the Forest Theatre in 1922. Rhoda designed the sets and Dick built them, while Dick handled the lighting. Their next was in 1923 when they helped with "Rem" Remsen's play "Inchling." Rhoda made all the costumes for this play, as well as helped with the stage settings.

The next year, when the Theatre of the Golden Bough made its debut in Carmel, again Rhoda and Dick stepped into the lime light by making many of the sets for the plays there. They have made all the sets for the Arts and Crafts plays, and for the plays produced this year by the Carmel Players.

Each set the Johnsons make seems better than the last one. They have done splendid work since they have been in Carmel.

* * * *

Of course Redfern Mason is here for Forest Theatre week. I presume he has missed an occasional summer show in Carmel—we all have—but for a busy San Francisco newspaper critic, he manager to see more performances than most of us who live here. "The Toad," 1912, was the first for him, I believe; anyway it was that summer I first met him, and in a rather unconventional way.

The hampers with the costumes for the Egyptian play came in on the late stage one evening, and after rehearsal that night, we all had to try on, and look over, with the usual excitements of a Goldstein hamper. [illegible] suggested that [illegible] town, and about a dozen of us got into freakish costumes, and started out to find appreciation and jollity. People were routed out, and forced to entertain this wild party, which was not so bad during the early hours of the night; but it was long after midnight when we raided the house on Dolores street where the Hilliard-Masons lived.

I was among those who had never met these comparatively new arrivals in Carmel. Our shouts brought them to windows to enquire who had been murdered, or where was the fire. Reluctantly, I have no doubt, they were forced to dress, come down and let us in.

There were no introductions given in that party. It was one of the kind of parties where introductions are superfluous anyway. Redfern Mason and John Hilliard behaved nobly under adverse conditions. But it was long years afterward that I admitted being one of the wild Egyptian Indians whom they met first that early morning.

Redfern Mason is musical critic of the Examiner now, and has a big following that relies upon his word. He married Faustina Spadoni, sister of Adriana Spadoni, who is Mrs. John Kenneth Turner. Mrs. Mason is with her husband, visiting the John Kenneth Turners.

* * * * *

A man of many talents—that is "Rem" Remsen. He is artist, playwright, actor and producer. His first play in Carmel was in 1922 when "Inchling" was produced at the Forest Theatre by Blanche Tolmie as the children's play for that year. Who can forget the fairy dream of that night.

And then there was "The Shepherd's Bridge," the Christmas play put on at the Arts and Crafts by John Hilliard. "The Rented Ranch" played twice because of its sucess the first time. "The Gingerbread Man," another Christmas play, and, of course, "Mr. Bunt." Carmel still talks about "Mr. Bunt."

An artist of color, Rem is also an artist of words. He plays with people's emotions, and teases them along. His lines are whimsical and are filled with an eery dreaminess that nobody can resist. One moment he makes you laugh and chuckle in delight, and the next moment you find it hard to keep down that lump in your throat. Rem is just that way—happy and carefree on the surface, but serious and dreamy down underneath. He is the kind of a person you would like to know.

He also has done his bit for the Forest Theater. With one or two more plays he will have reached a record in the one man line in Carmel.

* * * * *

Forest Theatre isn't the same without Dr. Burton. We are pleased and interested and impressed by what is going on up there, but it is all incomplete without that stalwart figure with the cane under the arm, the hat well back on his head, the humorous brown face and the kind eyes that were so keen and young behind his glasses. Do you remember how he used to pull blue jeans on over his corduroys, climb up a ladder with the nails in his mouth and achieve the impossible?

He was upa ladder one day when some instructors from Boston Tech. tracked him there. They were touring California, and the Golden State held nothing for them better than the chance of a talk with their former Dean and so they hunted for him and found him—up a ladder building Bandel. He was very glad to see them for he needed someone just then to hold the end of a rope, but he wouldn't come down. "I wasted forty years of my life back there being an educator," he said, "and I won't waste another minute now."

* * * * *

We nominate to Carmel's Hall of Fame, Edward Gerhard Kuster, not because of his Theatre of The Golden Bough, not because of the plays he's the one man responsible for the building of unique and different shops in Carmel. For this he will be remembered long after our bones have turned to dust.

When Kuster began, in 1923, to design the plans for his Little Theatre, he also designed at the same time a group of artistic shops at the corners of Ocean Avenue and Monte Verde streets. They met with public approval, apparently, for it was not long after this until there were other little shops being planned, designed and built in Carmel. And it has been these shops here that have made Carmel known—from the top of the hill, out over the state and the nation. It is not so much that Carmel wants to be advertised over the state and the nation, but every town must have an interest or an industry. Shops are Carmel's industry.

So, instead of the white front wooden buildings that are characteristic of every small town in the west, Kuster's dream—made into a reality—has changed our Main Street into an Ocean Avenue of beauty and artistry.

Of course, as every one knows, the Theatre of the Golden Bough is one of the most beautiful, simple and practical little theatres of the west. And the productions that have been staged there have merited praise, and Carmel is appreciative of the artists that Kuster has brought, the world famed musicians and singers.

We say this because the play at the Golden Bough this week is the last one that Edward Kuster will direct—"Captain Applejack" is the last play that he will act in. Very soon the theatre will be leased, and Kuster is leaving Carmel for Europe for a visit of indefinite length.

* * * * *

When the Theatre of The Golden Bough opened in 1924, George Ball was enrolled in the first summer school, from San Francisco. In the premier performance at the theatre he played in "The Mother of Gregory." He was dead most of the time in the play but critics say that he made a fine dead man. But that was only the beginning of his successes here.

He played important roles in a number of the plays produced at that theatre, and assisted Mr. Kuster in his work. When the Arts and Crafts Theatre was reorganized he acted in several of the plays there, and finally became the director of The Carmel Players. Although this organization has only been in existence for a few months, it has shown to Carmel that it can produce a well acted play. This is evidenced by "The Bad Man" and "The Bride."

Besides all this, Ball has taken part in numerous Forest Theatre productions. He consented to direct this year's play "If I Were King," and after some weeks of hard labor, obtained characters for each part but the leading role, Francois Villon. Carmel had hoped to have Ralph Geddis for this role, but he was in New York, busy there with little theatre work. Finally, after much pleading by those who are assisting in the production of the play, Ball consented to play the part. It is a difficult thing to play the lead in any play, but it requires almost superhuman effort to direct the play as well. Yet he is doing it, and doing it finely.

As the story goes, George Ball became interested in dramatics in San Francisco, so he studied the art of the stage under the direction of Maurice Browne. After this he became intensely interested in the stage, and came down to Carmel in 1924, when he enrolled in the first summer school. During that summer he was one who [illegible] good work, who could always be depended on.

* * * * *

Fred G. Cooper, recently made managing editor of "Life," America's humorous illustrated weekly, was here for a few days this week, visiting his cousin, Wilbert Normand. Cooper has sold out his place in Marin county, for the punishment for being editor of "Life" is that you must live in New York. For a number of years past, he has lived in California, commuting to New York, and most of his art work has been done out here.

I have told in this column of the day he walked into Barnhart and Swasey's art department, where I was manager, and got a job. That was back some twenty-five years. He did commercial work for us, illustrations for advertisements and booklets. Nobody there expected he'd become editor of "Life."

Chris Jorgensen, the artist, living now in Piedmont, was a visitor here last week. For many years Jorgensen made Carmel his home, having built the big rock house where now stands Hotel La Playa.

Desert Heat Is Real In Remsen's Art

Soft purple heat shadows reflected by an adobe Indian dwelling, an Indian mother and her babe, or a group of birch trees on a hillside are some of the things that Ira Remsen uses as subjects for his watercolors. Several of his most recent ones are now being exhibited at Sally's. All of them were done on his last visit to the Arizona desert country with the exception of one—a tree scene done in San Francisco.

Remsen is a versatile artist—he uses oils as well as he uses water colors. In these new watercolors he has painted the true spirit of the desert. One can feel the heat in these groups of Indian dwellings standing on a mesa in the desert. The white walls of the adobe are bright in the summer sun, the purple shadows on the ground are cool. But even in the heat, the place looks restful. One could bask in the sun all day long and still enjoy it, at least that is the way it seems after the Carmel fog. Those who have not seen the portraits Rem painted last summer, one of his father and the other of Robinson Jeffers, cannot appreciate this man's versatility.

Rem's new studio on north Dolores street will be completed this week. He planned the building himself. The main room will be his working room or studio, and is large and spacious with a north window for painting. An exhibition of his work will probably be held there later in the year.

$150.00 Up

VALLEY CABIN SITES

Laureles Outing Club

ON CARMEL RIVER

Hogle & Mawdsley

Realtors

Court of the Golden Bough

Take Along A Book

For the convenience of those wishing to purchase books for the week end vacation, or to take books out of the Circulating Library—this store will remain open all day next Sunday and Monday.

First Edition Book Shop

Ocean Avenue Carmel

Treasure Chest Still Holds Rich Contents

Today, in the court of Judge Fred A. Treat at Salinas, the battle of the library is being waged. The trial of the suit of Lotta A. Shippley for a permanent inunction to prevent the Board of Trustees building the Harrison Memorial Library according to the plans and specification made by Bernard Maybeck and M. J. Murphy, is under way. A decision may be expected promptly.

It is a week ago today, that the mysterious packing-case, which may prove to be a veritable treasure chest, was opened up under a court order issued by Judge Treat to Mayor John B. Jordan. This thrilling affair was handled by Trustees Jordan, Dennis and Larouette in the presence of Judge Alfred P. Fraser, Wilbert Normand, and Warehouseman Fred Wermuth. One by one the contents of etchings and engravings were checked with the warehouse receipt, and inspected as to condition. All proved in order. Then placed again in the case, its cover renailed, roped and sealed, the precious—or semi precious—art heritage of Carmel-by-the-Sea was locked in the steel and concrete vault of the warehouse, and the curious inhabitants of this artistic village were left in ignorance of whether or not Rembrandt, Durer, Seymour Haden and the other redoubtable artists of the past, were in fact the authors of these works. So far as determining the genuineness of the etchings and engravings was concerned, the box might as well not have been opened. For Mayor Jordan and his confreres admit that their knowledge of matters of art is the kind that "knows what it likes."

But it did tell those who investigated that the prints were in perfect condition, and well preserved in every way, and that was all that the Trustees sought to know. Later on, the box may be reopened in the presence of artists and experts, and appraised. And when that day arrives, C. Chapell Judson will be one of the first invited by the Mayor and City Trustees.

Innocently, Judson was brought into this affair to find himself in something like a family jar. Mrs. Shipley and Miss Conway asked him to be there when they opened the case, and give his valued judgment on the authenticity of the contents. When he went to the warehouse, Judson supposed that there was full authority for making an appraisal. He was astounded when the Trustees came in and ordered that the case be left unopened. The situation was embarassing, and the accounts of it in some newspapers were unjust to the artist, who was not responsible in any way for the affair.

Personally, Judson believes that the engravings and etchings in the warehouse are genuine, for although he has never seen them, he has heard from other artists, notably Virgil Nahl of the U. of C., that Mrs. Ella Reid Harrison before her death was the possessor of, and had hung upon her walls, etchings of great value. A Seymour Haden, that hung over her fireplace, was valued at $1800 according to Nahl. Other prints were only a little less valuable. It is likely that these are of the contents of the box.

UNDER THE HAMMER AT ARTS AND CRAFTS

An appeal has been made by Mrs. Sarah Deming for contributions for an old fashioned auction sale that will be held at the Arts and Crafts hall on July 15 and 16, for the benefit of the club. Mrs. Deming has asked that contributions such as unused Christmas presents be brought to the hall next week. All of the shops in town have donated articles, and many of the artists have given paintings and etchings that will be placed on sale.

The auction is a revival of the old auction sales that were held by the Arts and Crafts in the days when the organization was in its infancy. The receipts will help defray the expenses of the recent renovation of the club house.

FOR INFORMATION AS TO PROPERTY IN AND ABOUT CARMEL ADDRESS CARMEL DEVELOPMENT COMPANY

SEA VIEW INN

Camino Real near Twelfth

HOME ATMOSPHERE

REASONABLE RATES

Phone 82

The MISSES STOUT

IN CARMEL IT'S

Whitney's

FOR FINE CANDIES

Delightful
Breakfasts
Luncheons
Light Suppers

Phone Carmel 204

Ocean Avenue, Carmel

OPENING TODAY

Ben Wetzel's

DOLORES BAKERY

ELECTRICALLY EQUIPPED

STORY OF FOREST THEATRE

(Continued from page 2)

and woodland routs. The performance was poor, but deserves notice because it was the first to use numbers of children, the first for which costumes were designed and made in Carmel, and finally because of the true beauty of Arthur Vachell's setting—a little Irish cabin in a deep wood. Evan Mosher played Father Hart, Helen Cooke Maire Bruin, Opal Heron the Fairy Child.

1912

Three months later, under the direction of Helen Parkes, Ethel Turner and Heron, ten scenes from standard drama were rehearsed for winter production. A simple woodland setting was made by Newberry. Because of rain, however, the first performance was given at Pine Inn. On a warm and beautiful New Year's day most of the performance was repeated in the Forest Theater: five scenes from Romeo and Juliet, two from As You Like It and one from The Merchant of Venice. Opal Heron was Juliet, Will Cooper Romeo, Heron Mercutio, Emma Rendtorff the Nurse; Ethel Turner was Rosalind, Cooper Orlando; Helen Parkes was Portia and John Kenneth Turner Shylock.

Before the big summer production, the Forest Theater stage was made 25 feet deeper, with large dressing rooms underneath.

After weeks of friction over the choice of the main plays for 1912, a poetic drama of ancient Egypt, The Toad, by Bertha Newberry, was produced under the direction of Garnet Holme with Perry Newberry in the title role, Helen Cooke Wilson as Cleis, John Gribner as Aahmes, Sophie Treadwell the Queen, Wallace the King, and Vachell Moroc. This was Vachell's first acting in the Forest Theater, the beginning of a list of unusually fine characterizations. Vachell is back in England now, so it is safe to praise him. He was responsible also for the beautiful setting. Michael Williams did his first work for the Theater in this production. The Toad was a big success, and author, producer and actors were given high praise.

Then came the first of the big children's plays which were an annual event for 12 years. To Newberry goes the credit of the establishment and maintenance of this series, tho Vachell, the generalissimo of the children of Carmel, was always one of the guiding spirits. A dramatic version of Lewis Carroll's Alice in Wonderland and Through the Looking Glass was prepared by Newberry, and produced and directed by Holme. It was an unquestioned success. Alice was played by Katharine Cooke. A long, delightful cast included mose of juvenile Carmel, supported by delighted grown-ups. Alice in Wonderland is the only play that has had the honor of three different productions in the Forest Theater.

1913

This year holds the record for number. Eight plays were produced. With the coming of electricity to Carmel a new lighting system was installed, and was first used for Runnymede, by William Greer Harrison, produced and directed by Frank L. Mathieu. Gribner played Robin Hood, Florence Hardy Marian, Newberry Friar Tuck, Alice MacDougal Marjorie, Mattie Hopper Dame Scarlet, Raine Bennett King John. Everybody worked hard, but the play was not inspiring, tho the lovely forest setting made by Daniel W. Willard and DeNeale Morgan atoned for it. This was Willard's first work for the Theater, and for seven years thereafter he made it certain that regardless of the play given no one could afford not to buy a ticket.

The children's play for 1913 was Aladdin and the Lamp, by Perry Newberry. The author, in conjunction with Frank Mathieu, made a beautiful production of it. Mathieu directed the players. Marian Boke was the fine young Aladdin and Katharine Cooke the adorable Princess. The cast was very long and excellent.

A Wife of Nippon, a short tragedy by Redfern Mason, with the scene laid in Carmel, was staged by the author, with Opal Heron and John Hilliard in the chief roles.

Then came Mary Austin's first work for the Forest Theater. After an absence of six years she had returned to Carmel in the spring of 1913, and brought with her the manuscript of "Evind," which at my suggestion she changed to Fire. Based on [illegible] legends with great beauty and imagination it should rank with the best poetic drama of America. It is certainly one of the highlights of the Forest Theater. Mrs. Austin served as producer and directed the rehearsals. William P. Silva made the setting. Heron played Evind the fire-bringer, Ethel Turner Laela, Bennett was Niko, D. Charles Gardner the Chief, Opal Heron the Beast-Brother. William T. Kibbler made the first of many appearances, George Sterling and Charlotte Kellogg each their first of two. The production of Fire came nearer to the ideal of the Forest Theater than anything theretofore given. Aside from its intrinsic worth, it was written by a Carmelite, basen on Californian legend; it was the original production; it was the first major play to be directed by a Carmelite; setting, costumes, lighting, music and dance were wholly local work; the principal players as well as the producing staff, were all Carmel residents. The Forest Theater was in existence for three years before Mary Austin even saw it, but when she came she saw and conquered.

Perry Newberry's farce, Burn It,

(Continued to page 13)

ALFRED K. MILLER

PRESENTS

EMILE

Carmel's French Chef

in a

FIVE-ACT OFFERING ENTITLED

"DINNER"

Consisting of

Hors d'Ouevre
Potage
Entree or Legume
Rotis and Salade
Dessert

at El Dorado and The Old Chop House

Carmel-by-the-Sea

NOTICE

TO VISITORS OF POINT LOBOS:

For several years past the result of automobile traffic through the Cypress Grove at Point Lobos has been a source of worry. It is well known that this grove and the one on the Seventeen Mile Drive are the only two stands of Cypress on this Coast, and these trees, if lost, could not be replaced.

With this thought in mind, Dr. E. P. Meinicke, Forest Pathologist of the United States Department of Agriculture, was invited to make a survey of tree and plant life conditions at Point Lobos. The results of this investigation indicate that certain areas must be restricted against automobile traffic. You are requested, therefore, to, keep your machines on the roads, and if you care to stop, make use of the parking places.

Your attention is called to several attractive spots on the south side of Point Lobos, where picnic places have been provided. Picnic fires are only permitted between the road and ocean.

The greatest danger to vegetation is that of fire. You are requested to use the utmost caution, not only with your picnic fires, but with your cigarettes, matches, etc.

Visitors to the Cypress Grove are required to go on foot, and are requested to remain on the trails and refrain from picking flowers and shrubs, and from building fires.

Your co-operation is appreciated.

A. M. ALLEN, Owner.

To All My Patrons and Friends:

I would advise attendance at "IF I WERE KING" at the Forest Theatre one of the three nights.

O. B. JUNKINS

Owner, Manzanita Theatre

THE CURTAIN SHOP

Martha Brouhard

Assistant to Home Makers

Corner Cass and Hartnell Sts.

Monterey

For Sale

New artistic redwood home with many attractive features. Double walls, two bedrooms, electric range, double garage. On wooded plot 100x100, close in. Price $7500. Terms. Inquire

Carmel Land Company

Office: Ocean Avenue Phone 18

PAINTING CLASS

During July and August

George Joseph Seideneck

is accepting a limited number of pupils in marine and landscape painting

For Information Call Studio

Seven Arts Building
Carmel

FOR SALE

PINEHAVEN

Eighth and Monte Verde

Attractive home, beautiful garden, seven rooms, two baths, garage, completely furnished, electric range, heating, continuous hot water. Terms.

See Owner—Geo. J. Seideneck
Seven Arts Building
Carmel

ONE-MAN SHOW

of Silk and Velvet Batiks
The Works of

William Barry

at

Arts & Crafts Hall

Beginning Sunday, July 3, for One Week

TEA SERVED SUNDAY AT 4

DEL MONTE LODGE

A completely equipped [illegible] electric and steam bath department has been installed at Del Monte Lodge under the supervision of K. D. Mathiot.

This noted "conditioner of men and women" is prepared to prescribe supervised exercise to take care of individual requirements, to discuss your needs with you and to help you get in the finest possible condition.

Charges are reasonable.

Phone K. D. Mathiot at Carmel 500 for appointments

A Real Bargain In Carmel

San Antonio Beween 9th and 10th Avenues, Facing the Ocean

Plot 160x100, appraised at	$16,000.00
Plot (on Carmello in rear) 100x100, appraised at	6,000.00
7 room house (all improvements), replacement value	14,000.00
2 room garage, replacement value	2,500.00
Furnishings (including Oriental Rugs, Linen, Silver and Art Works	3,500.00
Total	$42,000.00

Will Sell for $25,000.00

(Ask R. C. DeYoe to show you this)

If this is too much, what is it worth to you?
Address Owner, Box 103, Wellesley, Mass.

Take a chance—it might make you wealthy. My misfortune may be your opportunity.

Spotlight and Back-stage

Dorothy Damianakes Has Temperament

By Thomas Vincent Cator

In writing of Miss Damianakes, who gave a Concert of the Dance at the Theatre of the Golden Bough last Friday night, we take into full consideration that she is just a young California artist struggling for success, working hard for it and therefore deserving to have as much of it as possible, and we are here to lend our efforts in helping her constructively, and not to wantonly pull her to pieces destructively.

There is a great deal of appeal and lovliness in the work of Miss Damianakes. She is spontaneous. She is temperamental. She is delightfully animated, which is strongly felt in her bodily response to impulse. But she has technical faults which I am going to call to her attention, and which, with a little more self-examination, she can surely overcome.

In aesthetic dancing one thing is absolutely necessary if the dancer is to be regarded in the light of a real artist. And that is perfect coordination of all bodily movement in time with the music, and in exact conformation with the rhythm of the music. Where cross-rhythms are made use of, it should be evident that they are cross-rhythms. Where the interpretative idea calls for freedom from all restraint as regards time and rhythm, and becomes purely impressionistic or freely fanciful, the pantomime should be so enacted as to leave no doubt that such is the intention.

Miss Damianake's footwork is splendid, but her arms and hands are often not in perfect rhythmical accord either with her feet and legs, or with the music. Her arms and legs have a tendency to lag behind, which is destructive to the symmetry of the presentation. In this she could profit much by close observation of Dorothy Payne, one of the dancers who assisted her, and whose movements are always perfect rhythmically.

I concede that it is an easy matter for a dancer who has done a great deal of the pantomimic work, to become somewhat careless about holding to the rhythm in other dances. But the changing forms cannot be too carefully adhered to. Where the forms are mixed, the matter must be even more carefully worked out so as not to confuse the minds of those witnessing the performance.

Then there is the choreography of the dances. But let us get down to Miss Damianakes' program.

Her first number, "Vintage," was good I thought. In her second number, "Viennese Dances," I [illegible] she failed altogether to portray the spirit of her subject. If this had been called "Spring in Vienna," I should have said yes,—excellent. But having lived for two years in Vienna, and having absorbed the Viennese dances and gotten them thoroughly into my blood, I must say that this was not a true description of the lilt and feeling of them.

In her third number, "Waltz in A Flat" by Tchaikowski, not only was the choreography good, but her dancing rose to real heights. In fact, I don't recall any other dancer who could have done the wooing Satyr better. In this she was assisted by Vivia Dozier, a slender, graceful blonde.

I have not space to go into the ensemble work. These things are always about the same—effective, but requiring no unusual amount of skill.

In the second part of her program, Miss Damianakes did one thing splendidly. This was the "Serenade" by Volkman. In it, however, I should like to suggest the use of a more original costume, and the same suggestion would aptly apply to quite a number of her dances. Something strikingly picturesque was needed in the Serenade.

The choreography in "Dance Macabre," by Saint Saens, was imaginative and the dance was well done.

In the Turkish March which closed the program, there was nothing whatever to convey the idea of orientalism. If the dance had been named "Chasing Butterflies," it would have been very much more comprehensible.

Briefly, and to sum up this article, Miss Damianakes shows much talent and does some things with genuine artistry. On the other hand there is a lot of room for improvement in her work. Several of her divertissements were so fine that I am inclined to predict ready success for her.

With her we feel that it is simply a question of holding a critical attitude toward herself; then application and attention to detail.

Mr. Edgar Thorpe played the dance music with well marked emphasis.

Impressions of the Voice of a Singer

By Marcelle deJournel

(Editors' Note: Miss deJournel, a soprano, was with the Opera Comique of Paris for several seasons, and toured the world with the French Grand Opera Company. She was a pupil of Emma Calve.)

I was truly enraptured by Arthur Schindler's singing last Thursday night at the Arts and Crafts Theatre.

To me, he could be compared with Melba in the smoothness of tonal production, but his voice had much more quality and richness. The only man singer that I could compare him with is Clement of the Opera Comique of Paris.

Temperamentally he does not impress me, unless I except his audition of Mr. Cator's "Sea Hunger," which I think is a song with a lot to it.

His singing of "Red Bombay" was artistic.

He did the "Figaro" wonderfully.

In the "Vision Fugitives," I felt that he did not always get the accent as I know it should be traditionally.

His singing of Handel's "Where e'er You Walk" was perfect. His voice has a golden quality and he handles it with artistry. He has fine stage presence, poise and dignity.

I should like to compliment Mildred Warenskjold, the accompanist, for always being right with the singer. I have heard a great deal of praise of her.

MANZANITA
Theatre

Sunday
The Blond Saint
Lewis Stone
Doris Kenyon
Comedy Scenic

Monday - Tuesday
Flaming Frontier
Hoot Gibson
News Hal Roach Comedy

Wednesday
White Gold
Jetta Goudal
Comedy Short Shots

Thursday - Friday
The Unknown Cavalier
Ken Maynard
News Hal Roach Comedy

For
CLEANING and PRESSING
Phone 242
Send it to a Master DYER AND CLEANER
DYERS AND CLEANERS
Carmel Cleaning Works
Dolores near Ocean Avenue

GOLDEN BOUGH
Theatre — Carmel
7:00 - 8:45—Adm. 10c, 30c, 50c
H. K. Busey, Lessee

TUESDAY, JULY 5
"Eve's Leaves"
WED. - THURS.
"Bachelor Brides"
FRI. - SAT.
"Up in Mabel's Room"
NEXT WEEK
"Ankles Preferred"
"Woman Power"
"Danger Girl"
"Made For Love"

The Theatre of
The Golden Bough
Fourth Annual Summer Play
WALTER HACKETT'S CELEBRATED COMEDY
CAPTAIN APPLEJACK
An Arabian Night's Adventure
In Three Acts
An All-Star Cast Direction of Edward Kuster
Friday, Saturday and Sunday Evenings
TONIGHT and JULY 2nd and 3rd
Monday Matinee, July 4
Admission $1 and $2, plus tax Children Half Price
(As many of the first-night season subscribers are exchanging their tickets in order to make up parties of week end guests, there is an unusual number of first-night seats on public sale)

STORY OF FOREST THEATRE
(Continued from page 11)

which had been given earlier in the year in Arts and Crafts Hall, was given a second performance in an out-door setting at the Forest Theater. Newberry produced it, directed the players, impersonated the leading female role.

Creation-Dawn, a wild rave in something like two acts, by Takeshi Kanno, was staged by Newberry in a simple forest scene with the author in the principal role. The work of a Japanese poet who had not a true command of English, it was plainly an experiment and something of a joke at the time, yet curiously enough it held, in its production at least, one of the imperishable moments of the Theater: the slow passing of the Japanese flute-player thru the enchantment of the forest night. And the poster printed from a wood-block carved by Newberry, from the drawing of a naked woman by Gertrude Boyle Kanno, was not only perfect from the advertising standpoint but was a genuine and beautiful work of art as well. Newberry's wood-cuts for various plays are to my mind the finest the Forest Theater has had.

The Talisman, by Raine Bennett, was given a production by Newberry the following week. The author and Katharine Cooke played the leading roles.

The People's Attorney, by Newberry, of Newberry and for Newberry. This was frankly a try-out of a Carmel author's play written essentially for interior production. The settings were standard interiors placed on the Forest Theater stage. This created a false note, and try-outs of plays that cannot be adapted to exteriors or suggested interiors have not since been given.

1914

This was the heaviest year in the history of the Theater. Six plays were put on, all but one of which were given elaborate production.

Macaire, a tragi-comedy by Robert Louis Stevenson ("our restless, loved adventurer") and W. E. Henley was produced by Heron in May—the only May performance ever given in the Theater. Ethel Turner directed the players. Willard and Vachell made the fine setting—the courtyard of an old French inn. Heron was Macaire, Vachell Dumont, Turner Bertrand, Kibbler the Marquis and Alice MacDougal Mme. Goriot. Alice was one of our finest players, and afterwards was with the Provincetown group.

Next came Sons of Spain, the first work of a since-celebrated playwright, Sidney Howard. The scenes being laid in Monterey and Carmel, the play had an interest in excess of its actual value. In 1914 Howard was not so sure that he knew what he wanted. Holme produced and directed. Willard and Vachell made the settings, one of which was the Carmel Mission. As the second scene was virgin forest, it was necessary to make a complete shift. The sets were beautiful, but the change proved slow and difficult, and Willard and Vachell never repeated the experiment. We have found that most plays (even Hamlet, with twenty scenes) can be done with only slight changes. Joseph Macaulay, since an important actor on Broadway, played Raphael, Gribner Fages, Prof. Francis E. Lloyd Junipero Serra, Mattie Hopper Donna Lia, Carol Ebert Tiga, and Katharine Cooke the witless boy Juan.

Slovenly Peter was the children's play, produced by Holme in a setting by Willard and Vachell. It was not quite up to the previous juveniles. Vachell, Alice MacDougal and Phil Wilson were the principals.

Mary Austin's Indian drama, The Arrow Maker, was produced under her direction, assisted by Vernon Kellogg, in a magnificent setting by William P. Silva. It was not its first production, as it had been done by the New Theater two years before, but for the Carmel performance the original tragic ending was replaced. Curiously enough, it was not so effective as the hopeful ending used in New York. Charlotte Kellogg played the Chisera, Gribner Simwa, Hilliard Padahoon, Helen Wilson Bright Water, and E. V. Stoddart the Chief. An unusually large audience greeted the performance, but it did not hold quite the glorious thrill of Fire. Nevertheless it was a fine contribution to the Carmel drama. John Hilliard, who was invariably good in roles that suited him, deserves special mention for his performance of Padahoon to which he was entirely unsuited and which by his intelligence he made an outstanding feature of the production.

Montezuma, by Herbert Heron, came next. It was of interest because of its western historical basis and as the first play by the founder of the Forest Theater to be produced there. It was also the first with complete original music. Frederick Preston Search composed a full overture, intermissions, marches, dances, storm music and finale. The locally made costumes—colorful, harmonious and artistically true—set a new standard in the Theater. The lighting, which made use of every possibility of the system then installed with the addition of red and green fires, lightning, and barbaric torches, surpassed all previous efforts. The setting, built by Willard and Cherington, was of a stark but effective simplicity. The play was produced by Porter Garnett and the author, with Porter Garnett and Garnet Holme directing the rehearsals. The cast included Heron as Montezuma, Bechdolt Serpa, Lloyd Cortes, D. L. James Antuco, Fenelon Llantazinca, H. D. Gray Father Olmedo, Alice MacDougal Marina, Opal Heron the blind Zaraven, Ethel Turner the mad Princess. The performance, particularly in the last act, was not satisfactory. I like to think it was because we only had five days' rehearsal on the Forest Theater stage (owing to the production of The Arrow Maker the previous week) for a play that needed a full month.

The season ended with the comedy scenes from Shakespeare's History of King Henry the Fourth, arranged as a short play by Herbert Heron, who directed the rehearsals and played Falstaff. Ludovic Bremner was Prince Hal.

1915

Junipero Serra, by Perry Newberry, opened the season, the first play to be given three nights. There was a long cast and a whole army of Indians, soldiers, friars, acolytes, sailors, dancers, Spanish women, etc. The Presidio of Monterey furnished most of the men and horses. The rehearsing of this immense pageant-drama was a difficult feat, but the author-producer handled it admirably. Its interest was historical rather than dramatic, but as a pageant of early Carmel it deserves a good place in the list of the Theater's achievements. Bechdolt played the title role.

A Midsummer-Night's Dream was
(Continued to page 14)

GOLDEN STATE

MONTEREY, CALIFORNIA

SATURDAY

"DOWN THE STRETCH"
with
Marion Nixon
"Funnymooners," Comedy
NEWS
Kiddies' Matinee Only
The thrill serial of the season
"ON GUARD," No. 3

SUNDAY

ROMIG - DAVIS Musical Show
—also—
"NO CONTROL"
with
HARRISON FORD
and
PHYLLIS HAVER

MONDAY

Special Holiday Bill
DIXON DANCING KIDDIES
and
Madge Bellamy
—in—
"THE TELEPHONE GIRL"

TUESDAY
Wednesday

"WOLF'S CLOTHING"
Starring
Monte Blue
with
Patsy Ruth Miller

Thursday - Friday

Slide Kelly Slide

"The Three Branches of Art That May Be Classed as Purely American are:
BLANKET-WEAVING, POTTERY and BASKET-WEAVING—"

THUNDER BIRD
A PUEBLO SHOP
South West Handicraft — Books
Foir de Monterey Bldg. Monterey

HATTON FIELDS

For large building plots and a permanent rustic effect at Carmel it is necessary nowadays to go to HATTON FIELDS.
Drive into this new restricted home section from the east end of Ocean Avenue.

For prices and terms inquire

Hatton Fields

Carmel Land Co.

Paul Flanders, President
Office—Ocean Avenue Carmel Phone Carmel 18
Ernest Schweninger
Sales Manager
J. K. Turner Yodee Remsen

Do not miss the Forest Theatre Play!

Today!

Our living comfort and the high speed of modern business are largely the results of the invention and skillful adaptation of a multitude of time and labor saving devices and services.

The telephone is conceded high rank among such accessories in both business and social life.

Nearby and in distant places, the telephone brings individuals voice to voice—the nearest approach to being face to face.

In home life or the business world, use of the telephone has come to mean convenience, speed, economy and more personality in every contact.

Say the word—Save the time

THE PACIFIC TELEPHONE AND TELEGRAPH COMPANY

STORY OF FOREST THEATRE

(Continued from page 13)

produced and directed by Heron and Helen Parkes. William S. Cooper made the setting, the loviest of its type the Theater has known. Nothing that might not have been put there by Nature: pine trees, oaks, vines, flowers, pools of water with floating lilies, a great fairy oak, and a long vista for the fairy court to enter. Shakespeare may have had the Forest Theater in mind when he wrote his play—and again maybe not—but it was a very suitable choice for our presentation. Bottom, Flute and Quince were played by Gribner, Henry Cowell, Ernest Schweninger; the four lovers were D. L. James, Cooper, Olivia Rolfe and Lucy Freeland; Heron was Oberon, Katharine Cooke Titania, Opal Heron Puck.

The Spy, a short play of the American Revolution based by Herbert Heron on a story by J. A. Altsheler, was produced by the author with Alice MacDougal directing. Heron played Lafayette and Theodore Criley Colonel Runke. The setting was an army tent pitched in the forest.

There was no big children's play this year, but A Midsummer Night's Dream used many children as fairies and the play made a strong appeal to the youngsters. In addition to this, The Columbine, a short flower-fantasy written and staged by Helen Parkes in a scene of blooms, was done by and for children.

The First Poet, a satire on the commercial world's treatment of the imaginative writer or artist, with the scene laid in front of a prehistoric hill-cave, was written originally by George Sterling, turned over to Jack London and finally rewritten by Herbert Heron for the Forest Theater. It was produced by Heron with Reed B. Cherington as the tribal chief and himself as the poet. The rock-painting was done by Silva and the general work of the scene by Cooper.

The Man from Home, by Booth Tarkington and Harry Leon Wilson, was produced by Newberry in an attractive garden setting by Willard, made with the help of Philip Whiting and J. F. Devendorf. Joseph Hand, on his seventieth birthday, played the star role, Glenn Hughes the Grand Duke, Winsor Josselyn Horace and Talbert Josselyn Mariano. Katherine Wood was Ethel and Marian Devendorf the Comtesse.

King Persifer's Crown, a children's play produced by Carrie L. Carrington, closed the year. Hilliard played King Persifer, Phyllis Overstreet the Jester, Austin James Prince Vandy.

1916

Yolanda of Cyprus, by Cale Young Rice, was given its first production, in a beautiful setting—the garden courtyard of a 16th century castle—made by Arthur Vachell and M. DeNeale Morgan. The production was begun by Glenn Hughes, but taken over by Newberry, who did much better with it. Regnier was played by Wintter Watts, Berengere by Laura Maxwell, Amaury by Gordon Davis, Camarin by Arthur Cyril, Vittia by Frances Pudan and the title role by Katharine Cooke. The little girl who played Alice in Wonderland and the fairy queen Titania had blossomed into a leading woman.

The Piper, Josephine Preston Peabody's delightful play based on the legend of the children of Hamelin, was produced by Glenn Hughes with Ludovic Bremner in the title role, Alice MacDougal as Veronica, Grace Wickham Barbara, Phyllis Overstreet the cripple Jan, and Cyril, Davis and Newberry playing and working in many ways to help the charming production. The play was repeated a month later with a slightly changed cast and equal success.

Tusitala, a Masque of Robert Louis Stevenson, by John Hilliard and Herbert Heron, was produced by Heron in a setting made by Cooper. The Masque was the first of its kind to be presented, and a dramatic tribute to the famous writer whose life was at one time so closely associated with the Monterey Peninsula. In a prologue, six episodes and an epilogue, the Masque opened in the woods of the Cevennes in France and ended with the funeral procession in Samoa. The principal players were D. L. James, Gribner, Criley, Cooper, O'Connell, Hilliard, Heron, Lloyd, Talbert Josselyn, Marian Boke, Alice MacDougal, Myrtle Criley, Margaret Williams, Mary Gayley and Filoi Aflamalu. The last-named, a half-Samoan whose father knew Stevenson well, happened to be in Carmel for a short time, was secured for the beautiful funeral dance and turned out so good an actress that she was given the lead in the South Sea episode. Heron directed the rehearsals.

Charlie's Aunt was given a clever performance by Arthur Cyril and Gordon Davis. Swift it was, and funny. Unlike Queen Victoria, we were amused. It wasn't suited to the Forest Theater, but we all enjoyed it.

The Kid, a melodrama in two acts, written by Grace Wickham, was presented to a small but delighted audience. The cast, entirely of children, was directed by her. Setting, properties and costumes were all made by the children. Josselyn, with the good heart of a child, was the only adult concerned. He ran the lights, which are rather involved. The entire hope of the Eighty-Acre Tract played the parts.

1917

This was the only year that I was not in Carmel for the summer plays. I had gone to Los Angeles to direct for Aline Barnsdall at the Little Theater. After a season there with Richard Ordynski, who showed Irving Pichel and Norman Bel-Geddes and me that we still had something to learn about the Theater, I struggled around in the movies for awhile and finally came back to Carmel.

Newberry produced and directed all the big plays of that season. A Thousand Years Ago, by Percy MacKaye, came first, with Katharine Cooke as the Princess, Bechdolt the Emperor of China, Schweninger the Prince and Gribner Capocomico. Vachell had charge of the setting, with DeNeale Morgan, Willard and Austin James.

The Blue Bird, by Maurice Maeterlinck, followed, with a long cast of children and some grown-ups—and reading the list I imagine there was some very good work done. The settings were by DeNeale Morgan, with Willard, Vachell and James.

Androcles and the Lion, by Bernard Shaw, in a setting by Willard, brought forth Joe Von Ende as the Lion, Gray as Androcles and Charlotte Kett as Megaera.

The same children who played The Kid the year before, staged Peter Pan Smith, by Grace Wickham, under her direction.

1918

Pygmalion and Galatea, by W. S. Gilbert, was produced by Hilliard, his first work in that capacity. Heron and Hilliard directed the rehearsals. A rare setting—an old Greek garden with Doric columns—was made by Willard, Vachell and George Seideneck. Fine costumes were designed by Lottita Corella. Heron played Pygmalion, Katharine Cooke Galatea, Doris McEntyre Cynisca, Hilliard Chrysos, Frances Pudan Daphne, Criley Leucippe. The Lybian slave girls and the sacred nymphs were lovely to behold, and their dances, in the soft air of the forest night, under the clear stars Heaven granted us, will always remain in my memory as moments of true beauty. I am very fond of Lybian slave girls, anyway.

Then the revival of Alice in Wonderland. Hilliard was the producer and gave it a good modern note. Katharine Cooke, the original Alice, now grown up, directed the rehearsals. Who can say there are not traditions in the Forest Theater? Willard, Vachell and Seideneck made the bizarre and colorful setting. The dances for Alice, as for Pygmalion and Galatea, were directed by Jeanette Hosgland and Grace Wickham. The Mare Island Naval Orchestra, under Frederick Preston Search, furnished live music for both plays. Ruth Pudan was Alice, and the cast was excellent—in some ways not so good as the first cast, in some ways better, except that nobody can ever play the White Knight as it was played by Redfern Mason.

Writing Home, by Philip Wetherall, who is Garnet Holme in disguise, was staged by Holme with Blanche Tolmie making her first appearance here.

The Dryad, by Mary MacMillan, was a little bit of forest pathos that would melt the heart of the City Council and save many trees if it were played today. It can hardly be said to have been directed.

The Cat and the Cherub, by C. B. Fernald, was well staged under Holme's direction, with Holme as Wing Shee, D. L. James as Chim Fang, Katharine Cooke as Ah Yoi, and Moffit, Criley and Clara Leidig.

1919

Robin Hood, which was the name under which Alfred Noyes' Sherwood was produced by Garnet Holme, was the first play of the season. Like Runnymede, it tells the story of the legendary Earl of Huntingdon. Vincent Duffey was Robin, William Hanley Prince John, Gor-

(Continued to page 15)

For Your
HOUSEHOLD PETS
KEN-L-RATION
PUP-E-RATION
KIT-E-RATION
at
NEWELL'S Grocery
Phone 121

White Sewing Machine Agency
All makes sold, bought, rented and repaired.
Special attention given to Hemstitching, cloth covered buttons, decoration of street and evening gowns in rhinestones and spots.
The Hemstitching Shop
437½ Alvarado St., Monterey
Phone 717-M

HOME FURNISHINGS
We carry the largest and finest stocks of Home things, in Monterey County. Our prices are very reasonable and our credit terms are liberal.
Our workmen are skilled and painstaking and our Linoleum and Shade Work is unsurpassed.
For these reasons our clients are always our friends.
CLIMAX FURNITURE CO.
Opposite Hotel San Carlos—Monterey—Phone 80

HOMES and BUILDINGS
I have constructed in Carmel form a record of which I am proud. They constitute performance that speaks much louder than promise. I will gladly confer with you on designs, plans and specifications.
PERCY PARKES
CONTRACTOR and BUILDER
Telephone 71
Parkes Building Carmel-by-the-Sea, California

Serve
Baked Ham
for supper
And be out all afternoon
That is, you can serve such a meal and be out all afternoon if you're using an Electric Range with Automatic Oven Control.
The time is past when you need be a slave to your kitchen. You can now buy an Eectric Range at a price that is easily within your reach.
Ask Our Commercial Department Today
About Electric Ranges
COAST VALLEYS GAS AND ELECTRIC COMPANY

STORY OF FOREST THEATRE

(Continued from page 14)

don Davis Shadow-of-a-Leaf, Dr. Beck Friar Tuck, Minnie Mae Sisson Marian, Marie Gordon Titania and Cornelia Stratton-Parker Oberon. A charming woodland setting was made by Willard. But Sherwood Forest has not yet produced a great playwright.

Prince Happyheart, the children's play, was written by Alice Chase but had to be rewritten by Garnet Holme and Frances Montgomery before it was through. Holme produced it and directed the players. Charis Boke played the title part and Ruth Pudan the Princess. I do not remember that it was a good play, nor do I recall what it was all about, but Holme made of it a delight, and "the two mourners for the beetle brave and true" brought floods of tears and "the immortal six" the exquisite pain of perfect laughter.

Arms and the Man, by Bernard Shaw, was produced by Heron in a fine setting by Willard. Heron played Bluntschli, Urban Cronan Petkoff, Emma Rendtorff his wife Frances Montgomery Raina, Harry James Sergius, Cooper Nikola. It went so well that it was repeated for the benefit of the visiting sailors from the Fleet.

This production ended the first decade of the Forest Theater. Before the next summer, the various producing organizations dissolved and then reorganized as the Forest Theater Corporation. The Theater was legally taken over from the Carmel Development Company, which till then had merely leased it for a nominal rental.

* * * *

The productions of the second decade are familiar to so many that details are omitted, and the list given only to complete the record.

1920

The Yellow Jacket, by George C. Hazleton and J. Harry Benrimo. Produced by Hilliard, directed by Hilliard and Heron. Setting by Willard.

Snow White, by Jessie Braham White. Produced by Heron and Hilliard, directed by Heron. Setting by Silva.

The Tents of the Arabs, by Lord Dunsany. Produced by Heron and E. E. Free, directed by Free and Heron. Setting by the Botkes, Seideneck and Whiting.

The Golden Doom, by Lord Dunsany. Produced by Free and Heron, directed by Heron. Setting by the Botkes, Paul Mays and Whiting.

1921

Pomander Walk, by Louis N. Parker. Produced and directed by Katharine Cooke. Setting by Harry Coleman.

The Confounding of the Witch, by Grace Wickham and James Hopper. Produced and directed by Cyril. Setting by Cyril.

The Countess Cathleen, by W. B. Yeats. Produced and directed by Heron. Setting designed by Heron and made by Coleman.

1922

Caesar and Cleopatra, by Bernard Shaw. Produced by Edward G. Kuster, directed by Kuster and Hobart Glassell. Setting designed by Kuster, built by Gottfried and Hale, the Johnsons and Robert Payne.

Serra, by Garnet Holme, produced and directed by Holme. Setting by Gerstle Mack.

Inchling, by Ira Mallory Remsen. Produced by Blanche Tolmie and Remsen. Directed by Blanche Tolmie. Setting designed by Remsen, made by the Johnsons.

1923

Kismet, by Edward Knoblock. Produced and directed by Hilliard. Settings by Burton.

The Cradle, by Helen Coale Crew. Produced by Hilliard, directed by Hilliard and Blanche Tolmie. Settings by Burton, Willard, Vachell, Remsen.

1924

Mr. Bunt, by Ira Mallory Remsen. Produced by Remsen, directed by Blanche Tolmie. Settings designed by Remsen, made by Winsor Josselyn.

Prunella, by Laurence Housman and Granville Barker. Produced and directed by Katharine Cooke. Setting by Helen Wilson.

Alice in Wonderland, from the books of Lewis Carroll by Perry Newberry. Produced and directed by Cyril. Setting by Ralph Geddes.

The Rose of the Rancho, by Richard Walton Tully and David Belasco. Produced and directed by Cyril. Setting by Geddes.

1925

Iphigenia in Tauris, by Euripides. Produced and directed by Heron. Setting by Burton.

The Mikado, by W. S. Gilbert with music by Sir Arthur Sullivan. Produced by Fenton P. Foster. Directed by Cyril. Setting designed by Newberry, built by Geddes.

1926

Arms and the Man, by Bernard Shaw. Produced by Burton and Heron. Directed by John Parker and Heron. Setting designed by Willard, built by Burton.

Hamlet, by William Shakespeare. Produced by Heron, Parker, Burton and Eugene Watson. Directed by Parker, Heron and Frank Sheridan. Setting designed by Parker, built by Burton.

King Dodo, by Frank Pixley with music by Gustav Luders. Produced by Foster, directed by Katharine Cooke. Setting designed by Newberry, made by the Johnsons.

CLASSIFIED ADVERTISING

Phone Carmel 2

THE PINE CONE CLASSIFIED ADVERTISING RATE PER LINE

Count five average words to line. Minimum charge 30 cents.

Single Insertion, 10c per line.

One insertion each week for six months, 8c per line.

One insertion each week for one year, 6c per line.

(No advertisement accepted for less than two lines.)

All transient ads. must be paid for in cash. Contract advertising may be charged provided satisfactory credit references are furnished.

All classified advertising must be in the Pine Cone office not later than 3 p.m. Wednesday for insertion in the Friday edition.

CHURCH NOTICES

CARMEL CHURCH
An authoritative vital message and Public Worship, 11 a.m. Sunday.
Sunday School, 10 a.m.
I. M. Terwilliger, Minister
Strangers cordially welcomed

ALL SAINTS CHAPEL
(Episcopal)
Holy Communion every Sunday at 8 a.m. Morning prayer and sermon at 11 a.m. Sunday School at 9:45 a.m.

CHRISTIAN SCIENCE SERVICES

CARMEL
North Monte Verde Street
Sunday Service ..... 11:00 a.m.
Sunday School ..... 9:30 a.m.
Wednesday Evening Meeting at 8:00
Reading Room—Tuesday and Saturday, 2 to 5 p. m. Friday, 7 to 9 p. m. Closed holidays.

MONTEREY
Cor. Pearl and Houston Sts.
(Adjoining R. L. Stevenson House)
Sunday Service ..... 11:00 a.m.
Sunday School ..... 9:30 a.m.
Wednesday Evening Meeting at 8:00
Reading Room—Week days, 2 to 4 p. m.
Closed Sundays and holidays.

PACIFIC GROVE
Fountain and Central Aves.
Sunday Service ..... 11:00 a.m.
Sunday School ..... 9:45 a.m.
Wednesday Evening Meeting at 8:00
Reading Room—Week days, 2 to 4 p. m.
Closed holidays.

All are cordially invited to attend the services and visit the Reading Room.

Unity Hall

THE HIGHER THOUGHT

Sunday, July 3

Speaker:
MR. HARRY WILSON

Subject:
"COSMIC CONSCIOUSNESS"

Telephone 23-W
Dolores St., bet. Eighth and Ninth

PROFESSIONAL CARDS

Agnes B. Shand
Public Stenography
Manuscripts
Arthur T. Shand's Office
Phone 182
Ocean Avenue Carmel

MARION B. McAULAY, M.D.
Obstetrics, Diseases of Women and Children
OFFICE
First National Bank Building
Monterey
Hours—11-12 a.m., 1-4 p.m.
Phone 1592, Monterey
Res. Forest Hill Hotel — Phone 860

PHYSICIAN AND SURGEON—Charles H. Lowell, M. D. Office, Seventh and Dolores; Res. San Antonio St. and Eleventh Ave., Carmel-by-the-Sea. 11 to 12, 2 to 4 Office phone 28; Res. phone 342.

DR. C. E. EDDY—Licensed Naturopathic Physician and Chiropractor. Ultra Violet Ray Quartzlight. Registered lady nurse in attendance. Office hours: 9 to 11 a.m. and 2 to 5 p.m. Phone 105. Saturdays, Sundays and evenings by appointment only. Office and residence, Dolores apts., Dolores st., beside P. O. Telephone Carmel 105.

DR. NELLIE M. CRAMER—Osteopath, successor to Dr. Myrtle C. Gray, Work Bldg., Monterey. Office Phone Monterey 179. Res. Phone Monterey 610.

Florence A. Belknap, M.D.
South Carmelo
near Ocean Ave
Carmel

Max Panteleieff
Baritone
Green Studio, After 4:00
Bet. 12th & 13th on Lincoln

THOMAS VINCENT CATOR
Vocal Instruction
Concert, Opera, Oratorio
Studio: 4th and Lopez

Carmel House & Lot Co...
Parkes Building near Post Office
"BEST BUYS"

FOUR ROOM HOUSE-Garage, close to business neighborhood. $3500, terms.

DESIRABLE LOT in business zone, $4000; terms.

THREE LOTS 120x100 on Point. Desirable. $3000.

FOUR ROOM HOUSE on lot 40x100. Unfurnished, but includes new electric stove and linoleum. Only $1800.

BEAUTIFUL BUILDING SITE 80x100. Close Ocean Avenue, Only $1600.

SMALL HOUSE, close in. Only $3000. Terms.

MAKE RESERVATIONS FOR SUMMER RENTALS NOW.

FOR YOUR BUILDING — SEE PERCY PARKS.

HELP WANTED

EXPERIENCED colored woman wants work. Laundry work or cleaning, or day work. Phone Monterey 764-W.

LOST AND FOUND

LOST—Thursday, June 23rd, in or near Imelman's Sport Shop, black mourie coin purse, containing nearly $70.00. Large reward. No questions asked. Phone Carmel 1-J-14. Mrs. Grace V. Harris, Highlands.

LOST—Near Blue Bird Tea Room, eye glasses attached to black spring button. Please leave at Pine Cone Office. Reward.

NOTICE INVITING SEALED PROPOSALS

Pursuant to the provisions of Resolution No. 368 of the Board of Trustees of the City of Carmel-by-the-Sea, duly passed on the 23rd day of May, 1927,

NOTICE IS HEREBY GIVEN That said Board hereby invites sealed proposals or bids for the contract for doing all printing and advertising for said city, for the period of one year from and after the passage of the resolution awarding such contract.

All sealed proposals or bids shall be accompanied by a check certified by [illegible] said City of Carmel-by-the-Sea, in the sum of one hundred fifty ($150) dollars, and such check shall be forfeited to said city in the event that the successful bidder should fail or refuse to enter into a contract with said city in accordance with the terms of his proposal within ten (10) days from and after the award thereof. All such proposals or bids will be received by the City Clerk of said City not later than the hour of 7:30 p.m. of the 5th day of July, 1927, at which date and hour said Board of Trustees, in open session in the meeting room of said Board at the City Hall of said City, will publicly open, examine and declare the same; reserving the right, however, to reject any or all such bids.

BY ORDER OF THE BOARD OF TRUSTEES OF THE CITY OF CARMEL-BY-THE-SEA.

Dated June 20, 1927.

SAIDEE VAN BROWER,
City Clerk of said City
of Carmel-by-the-Sea.

(OFFICIAL SEAL)

First publication, June 24, 1927.
Last publication, July 1, 1927.

HOGLE & MAWDSLEY
Realtors and Subdividers

Court of the Golden Bough

WATERFRONT ACREAGE HOME-SITES—Low prices. Easy terms. At Deven Heights, Carmel Highlands. Coast and country views, roads, water, electricity and beach rights. Rich soil. Residential. Very few left.

HOMES AND HOMESITES at Carmel Highlands. Acreage. On Coast highway. Waterfront and near waterfront. First class offerings.

CARMEL VALLEY CABIN SITES. Laureles Outing Club. Beautiful woodland lots. Roads and water. Electric line through tract. River bathing. Fine old swimming hole with clear running water. Tea room with home-cooked meals at all times. Prices as low as $150. Terms.

ON CARMELO, near Ninth. Bay View Lot. A good buy. $2,000. Exclusive.

$500 EACH. Two beautiful wooded lots on paved street. Average depth 130 feet. Restrictions.

BUNGALOWS IN CARMEL WOODS, from $3000 to $5800. Furnished and unfurnished.

THREE LOTS. Over 130 feet deep. Valley views. A fine home site. $2850.

FURNISHED COTTAGE. 4 rooms and bath. Near water front, $3900.

FOR SALE

FOR SALE—The home of George E. Stone at Carmel Highlands. One acre of sea coast, wooded, large house of reinforced concrete. Every convenience, garages, terraced gardens, etc. A magnificent property. See owner on premises, or write George E. Stone, Carmel or any agent.

LOT FOR SALE— Brookdall near Lodge, $500. Write Box JH, Pine Cone.

SUBSTANTIAL reduction on new used Oldsmobile De Luxe Touring Car 1927, just broken in. See Paul Denny, 440 Tyler Street, Monterey. Phone 88.

FOR RENT

FOR RENT— "Pinehaven," Eighth and Monte Verde. Attractive home, beautiful garden, seven rooms, two baths, garage, completely furnished, electric range, heating, continuous hot water. Geo. J. Seideneck, Seven Arts Building, Carmel.

MISCELLANEOUS

CARPENTER WORK, REPAIRS, FURNITURE, AND GENERAL JOBBING. W. A. Beckett, 5th Ave. near San Carlos, Box 931, Carmel.

EMPLOYMENT Agency and Public Stenographer. Houses opened for occupancy. Ruth Higby, Carmel Service Bureau. Monte Verde, east side, bet. Ocean and 7th. Phone 065-W.

SEWING— Expert alterations and remodeling of gowns, dresses and coats; also curtains and drapes a specialty. At the Myra B. Shop, opposite the post office.

EXCHANGE PASADENA BUNGALOW for Carmel vacant or improved property. Box 1167, Carmel.

WANTED—Furnished home, 2 or 3 bedrooms, for any two weeks in August. Best of references. Write 1537 Drake Ave., Burlingame, Cal.

IF I WERE KING

The Program

Francois Villon	George Ball
Louis XI	Herbert Heron
Tristan l'Hermite	Eugene Watson
Oliver le Dain	Kenneth Lyman
Thibaut d'Aussigny	Chester Adams
Noel le Jolys	Fletcher Dutton
Rene de Montigny	Robert Hestwood
Guy Tabarie	Leslie La Cron
Colin de Cayeulx	Robert Stanton
Jehan le Loup	Fred Boucher
Casin Cholet	Francis Lloyd
Robin Tourgis	Morris Wild
Petit Jean	Sidney Gray
Toison d'Or, the Burgundian Herald	Dave Prince
Montijoye, the French Herald	Dick Johnson
An Astrologer	Robert Bowen
Captain of the Watch	Paul Flanders
Katherine de Vaucelles	Gladys Vander Roest
Mother Villon	Helena Heron
Huguette du Hamel	Constance Heron
Jehanneton, la Belle Heaulmiere	Bettie Perkins
Blanche	Ivy Witworth
Guillemette	Wanda Holley
Isabeau	Henrietta Farley
Denise	Viona Routan
The Queen	Ruth Lewis
A Page	Kevin Wallace

COURT LADIES

Gladys Wollesen, Dorothea Rohrer, Florence Usher, Dorothy Gray, Louise Corbett, Virginia Stanton, Alice Scholes, Gladys Scholes

SOLDIERS

J. C. Claque, Wm. E. Gould, E. E. Scholes, V. N. Bain, J. J. Johnston, Andrew Gillette, Thomas Gillette, George Moser, L. C. Fisher, Wm. Barnet, Archie Ely, Robert Harkins, R. M. Faulkner, Jolin Rice, F. O. Robbins, P. Bennett, Thomas V. Cator, S. M. Gray, Dio Dawson, R. M. Hollingsworth, W. L. Hoffmann, E. E. Walton, H. R. Chivers, S. W. Perley.

ORCHESTRA

Director, Fenton P. Foster; Violins, Peter Antoshkin, Theresa Anderson; Viola, Alice Meckenstock; 'Cello, E. C. Roberts; Bass, Jos. Pedro; Clarinet, Phil Rose; Trumpet, George Wilson; Trombone, J. B. Slinger; Drums, Wm. Judson; Piano, Margaret Cosmey and Carroll Turner

ILLUSTRATIONS BY LOUIS LEGENDRE

GEORGE BALL AND KATHERINE VAN DER ROEST

Advance Note

Forest Theatre announces as its next production "Romeo and Juliet" to be given on Friday and Saturday, July 29th and 30th; Herbert Heron, producing-director; George Ball, stage manager.

Following the artistic success of last season's "Hamlet" with another Shakespeare play, the Forest Theatre promises its public a production guided by the same simplicity and earnestness. The unpretentious rendering of Shakespeare's beautiful lines under starry night skies is a benign experience, both for him who speaks and him who hears. Herbert Heron brings to his task a great knowledge and a great love of the poet, and when we learn thta he has secured for his cast not only the flower-like Jadwiga Naskovic for a thrilling young Juliet, but Louise Walcott for an inimitable Nurse, we are assured that now it requires only hard work on his part to make the production a success. And hard work we always know Bert can and will give.

HERBERT HERON AND KATHERINE VAN DER ROEST

FOREST THEATRE

CARMEL

Presents the Famous Romantic Play

"If I Were King"

The Original Dramatic Version of

RUDOLPH FRIML'S "The Vagabond King" and JOHN BARRYMORE'S "The Beloved Rogue"

CAST OF 75
FULL ORCHESTRA
CHORUS OF 40
Auditorium Comfortably Re-Arranged

George Ball as Francois Villon
Gladys Vander Roest as Katherine de Vaucelles
Herbert Heron as King Louis XI
Constance Heron as Huguette du Hamel

SATURDAY JULY 2 — SUNDAY JULY 3 — MONDAY JULY 4

AT 8:15 P.M.

RESERVED SEATS ONLY—$1 AND $1.50. CHILDREN HALF PRICE
On Sale at Palace Drug Company, Carmel and Monterey
Bay Rapid Transit Company will run busses each night, leaving Union Stage Depot, Monterey, at 7:30 P.M. and returning after the show